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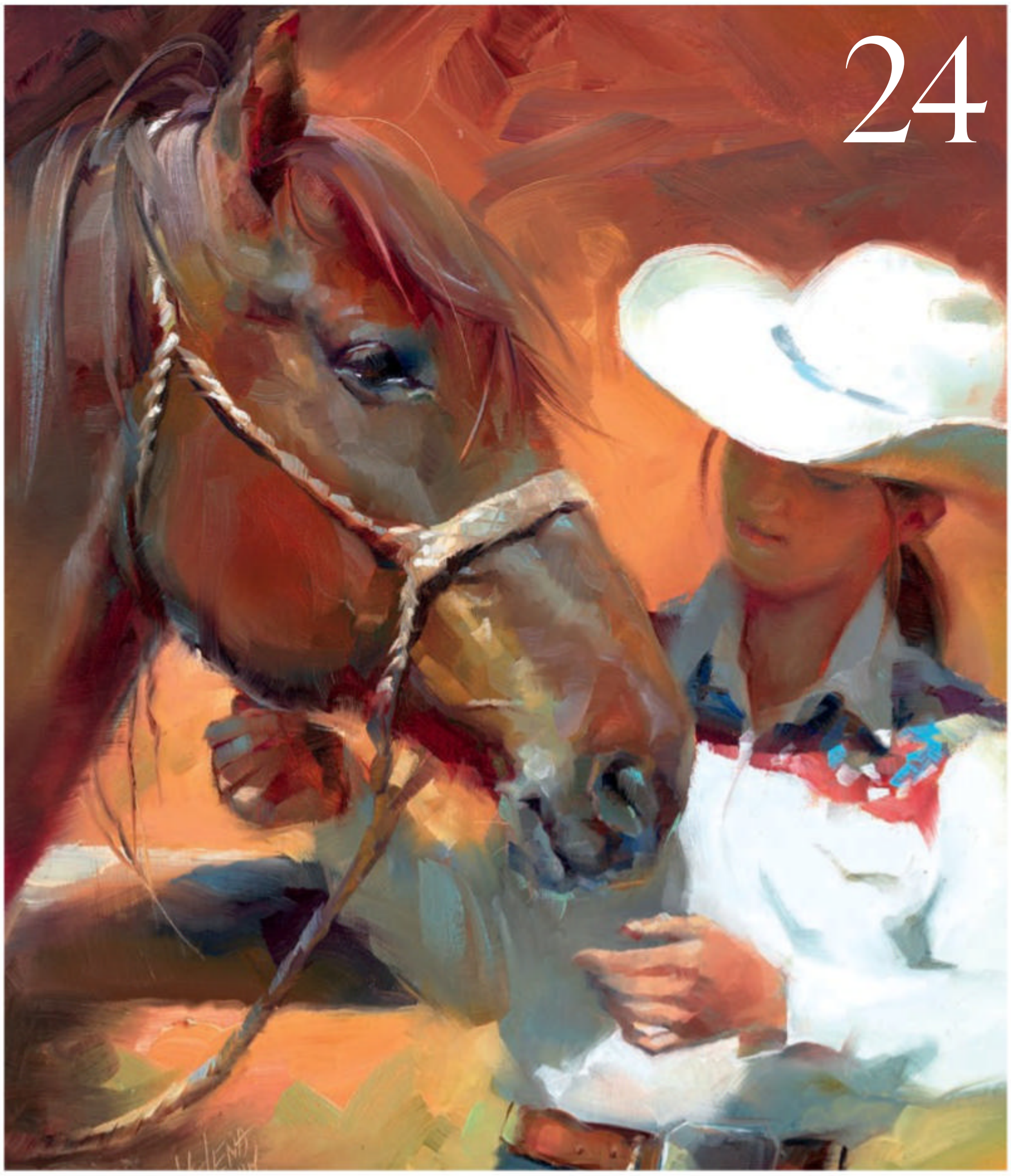

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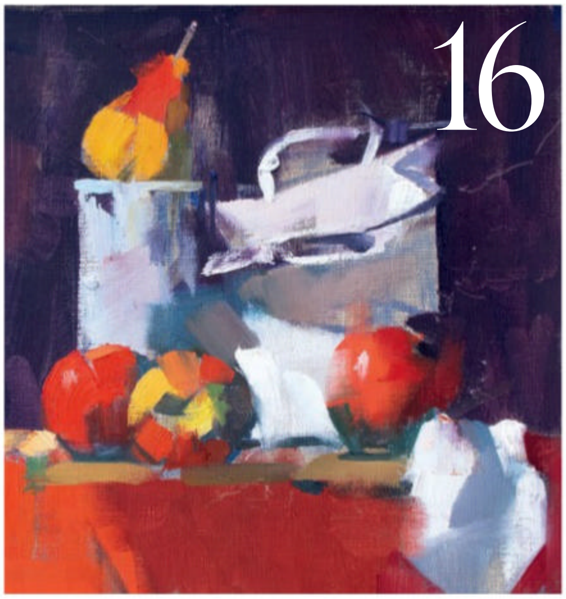

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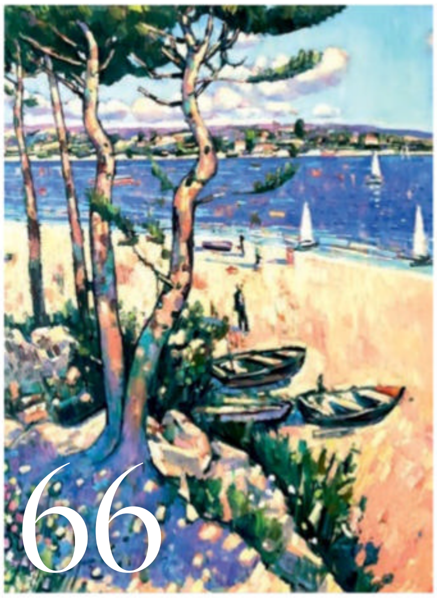

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In every issue...

...of *Artists & Illustrators*, we strive to give you as much variety as possible. And this month is no exception, whether it's the stimulating practical content you're after or the motivating inspirational interviews and features with professional artists.

Take this month's cover star and How I Paint It interviewee, Yelena Lamm. An artist since childhood, she didn't find her true creative calling until she started painting friends' pets in lockdown – and the results are magical. The Big Interview artist is inspired by the Golden Age of Hollywood films – and stages each painting with real-life models and props before committing paint to paper.

If you're looking to brush up your art skills, we've also got a handful of user-friendly step-by-step guides to help you on your way. Terence Clarke shows you how he painted a recent makes-you-wish-you're-on-holiday beach scene whilst Elaine Lisle demonstrates how she approached a recent commission of a local harbour. Both illustrate how you can take your art wherever you go – and make memories with your creative creations.

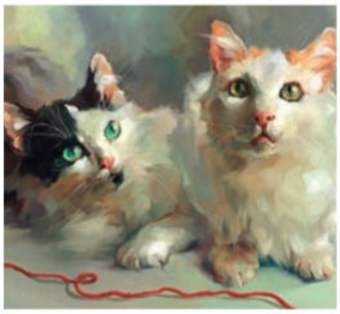
Art tutor and teacher Al Gury talks about the merits of glazing with his portrait whilst Felicity House paints a scene of her kitchen as viewed from the room next door – proof that you don't necessarily need to step out of your home for creative inspiration. Motivated by the recent exhibition of Cézanne, Raw Umber tutor Lydia Cecil talks about how she tackled a still life of grapes and lemons in one sitting whilst Rosalind Ormiston – the author of a book on Pablo Picasso – writes about a new exhibition on the Spanish Master 50 years since his passing.

All in all, there are lots of tips and tricks to keep you inspired and creating. Happy painting and drawing!

Niki Browes Editor

THIS MONTH'S COVER ARTWORK

Yelena Lamm



INTRODUCING

AL GURY

Al is a painter in oils and a writer. Along with being a specialist in master painting techniques, and a professor of painting and drawing at the Pennsylvania Academy of the Fine Arts in the USA, he focuses on colour and its poetry and rhythm in his paintings of landscapes, figures and still lifes.

ELAINE LISLE

Elaine is a Philadelphia-based artist. She is an *en plein air* painter who travels widely and has led workshops in Italy and France. Hallmarks of her work include urbanscapes and reflections with vibrant colour and contrast. Her richly painted oils are owned by collectors around the globe.

LYDIA CECIL

Lydia's representational work uses life studies as she moves between London and Malta. She delves into the character of a portrait sitter and delights in arranging contemporary still lifes. The city and the Mediterranean provide backdrops for her figurative work, often using herself as a model.

YELENA LAMM

Yelena is based in Pittsburgh, USA. She received her formal art training from the N. K. Roerich Fine Arts School. Yelena paints primarily in oil and loves to reflect on her subjects' characters and personalities in her lively and colourful portraits of pets and animals.

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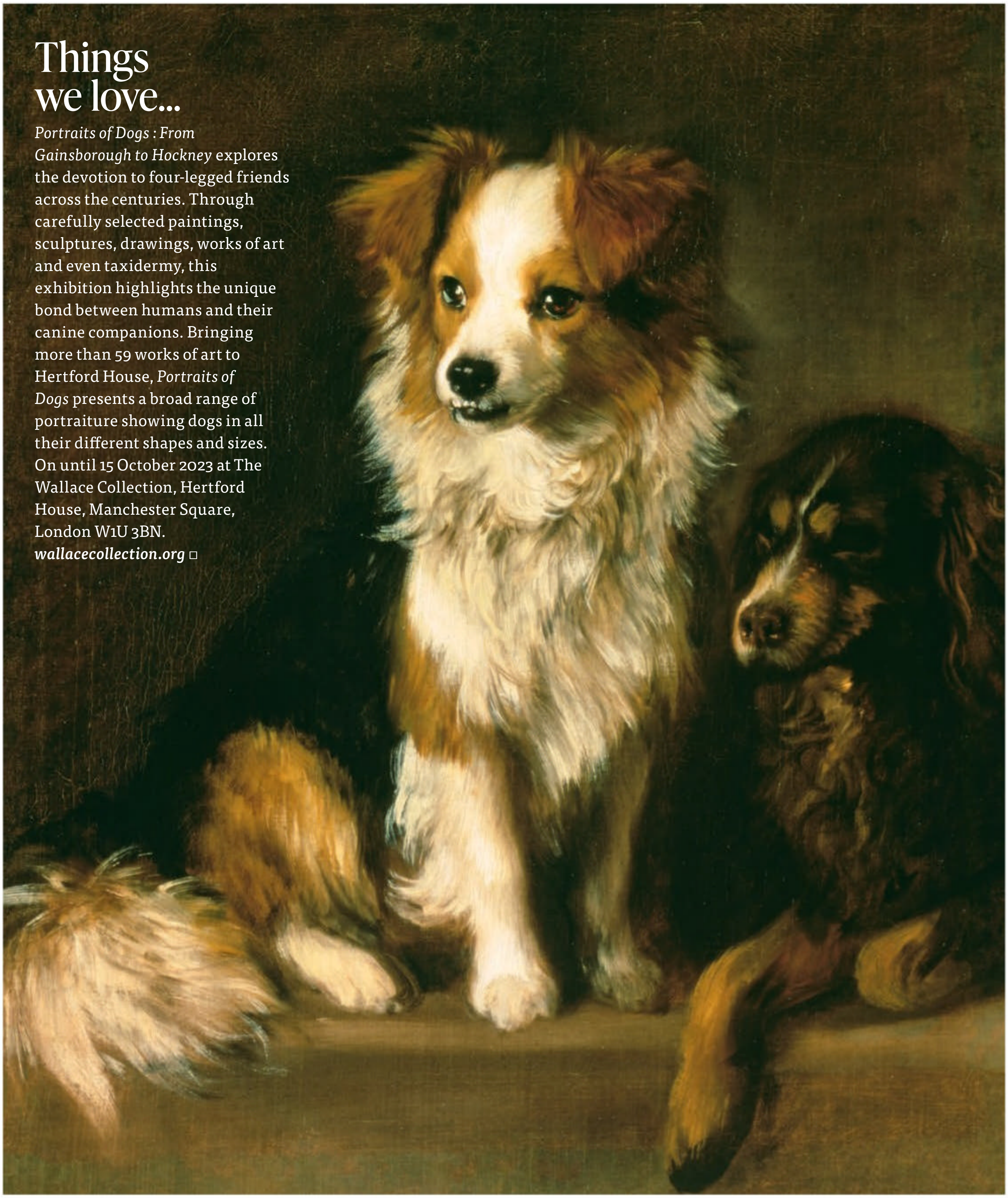
Sketchbook

TIPS • ADVICE • EXHIBITIONS • NEWS • REVIEWS

EDITED BY RAMSHA VISTRO



THOMAS GAINSBOROUGH, TRISTRAM AND FOX, C.1775–85 © TATE IMAGES

Things we love...

Portraits of Dogs : From Gainsborough to Hockney explores the devotion to four-legged friends across the centuries. Through carefully selected paintings, sculptures, drawings, works of art and even taxidermy, this exhibition highlights the unique bond between humans and their canine companions. Bringing more than 59 works of art to Hertford House, *Portraits of Dogs* presents a broad range of portraiture showing dogs in all their different shapes and sizes. On until 15 October 2023 at The Wallace Collection, Hertford House, Manchester Square, London W1U 3BN. ***wallacecollection.org*** □

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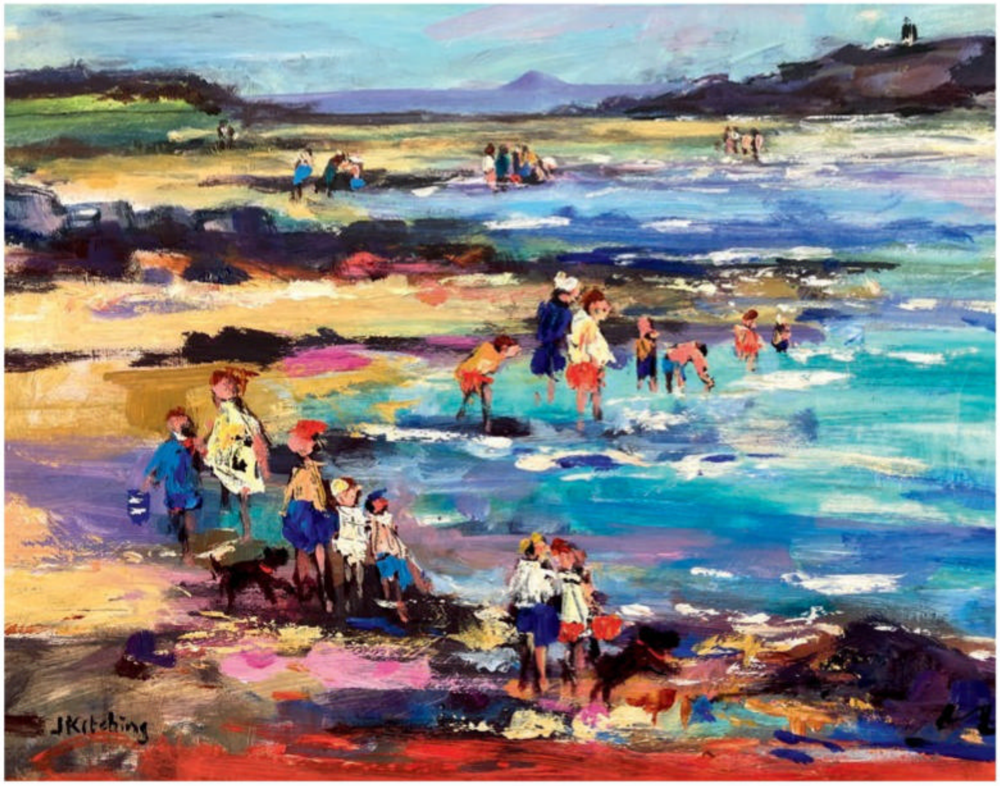

Don’t miss...

Over 140 artists open their doors this summer for one of the biggest open studio events in the UK. Stretching from the coast to the moors, dales, and beyond, North Yorkshire’s artistic community invites the public to take a peek inside their studios. It offers the public an exciting chance to discover works from emerging and established artists in the region. On 3-4 and 10-11 June 2023. ***nyos.org.uk***

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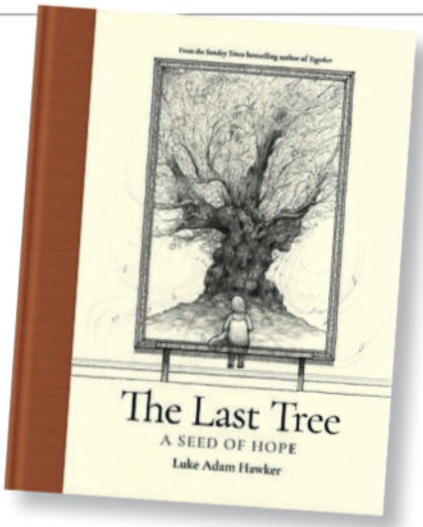
BOOK OF THE MONTH

THE LAST TREE: A SEED OF HOPE

By Luke Adam Hawker

From the mind and pen of Luke Adam Hawker, a finalist of The British Art Prize 2022, *The Last Tree* is a superbly illustrated narrative, told with simple yet deeply effective prose, that is a powerful evocation of the fragility of our natural world – and a magnificent celebration of its beauty.

Ilex Press, £16.99



Join us online!

Are you enjoying the inspiring content in this magazine? If so, find lots more on the fabulous *Artists & Illustrators* website. One of the biggest and best digital resources for artists of all abilities, the refreshing new redesign makes our How To guides, competitions and interviews even more insightful to read. ***artistsandillustrators.co.uk***

THE DIARY

Open calls, prizes and artist opportunities

23 APRIL

The Gallery wants you to create a 2D artwork for outdoor presentation for the theme ‘No But Where Are You Really From?’ 10 artists will win £2,000 each and it’s free to enter. ***thegallery.org.uk***

28 APRIL

Landscape Artist of the Year offers artists the chance to win a £10,000 commission for a major British institution. Free to enter. For UK residents only. ***skyartsartistoftheyear.tv***

30 APRIL

Submit your works for the Future Generation Art Prize. Up to $200,000 to be won. UK and International artists aged between 18-35 can enter. ***futuregenerationartprize.org***

1 MAY

Enter your artwork for the Margate Art Prize on the theme ‘Hell or High Water’ and you could win £2,000. Free to enter. Submissions to: ***ramsayandwilliams@gmail.com***

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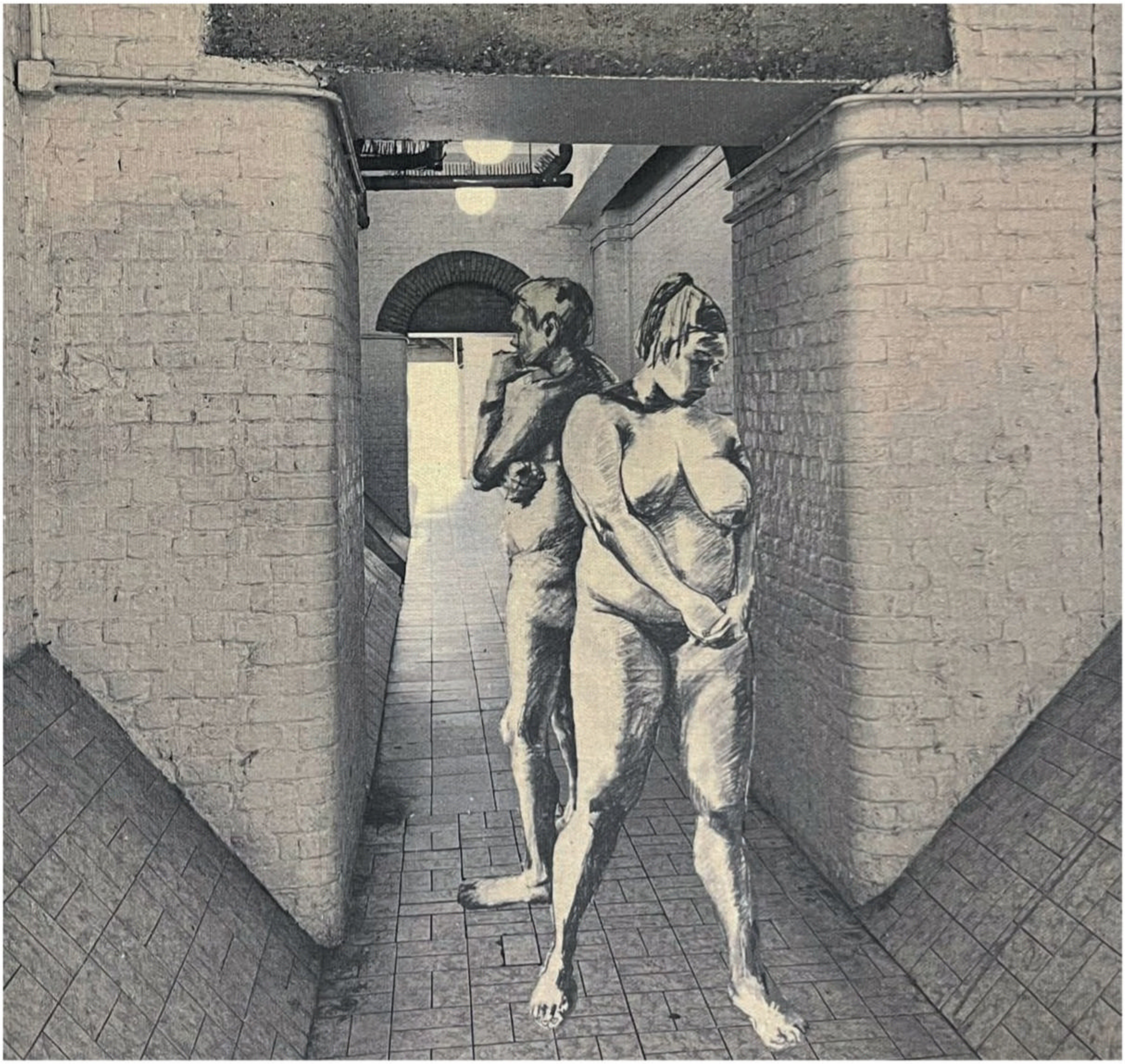

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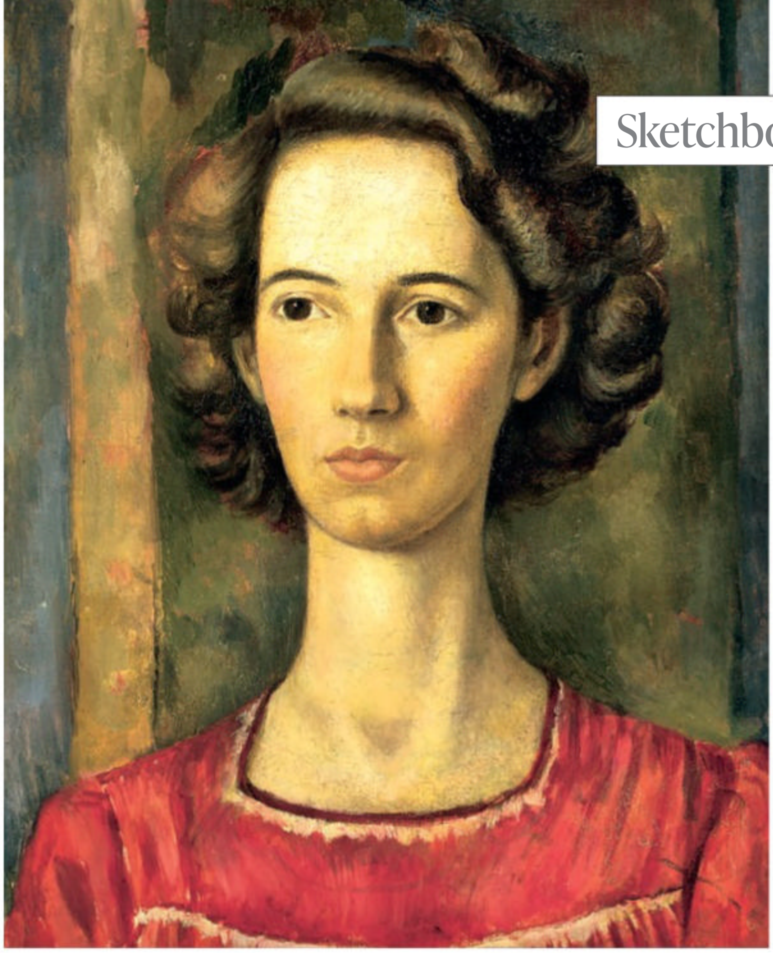
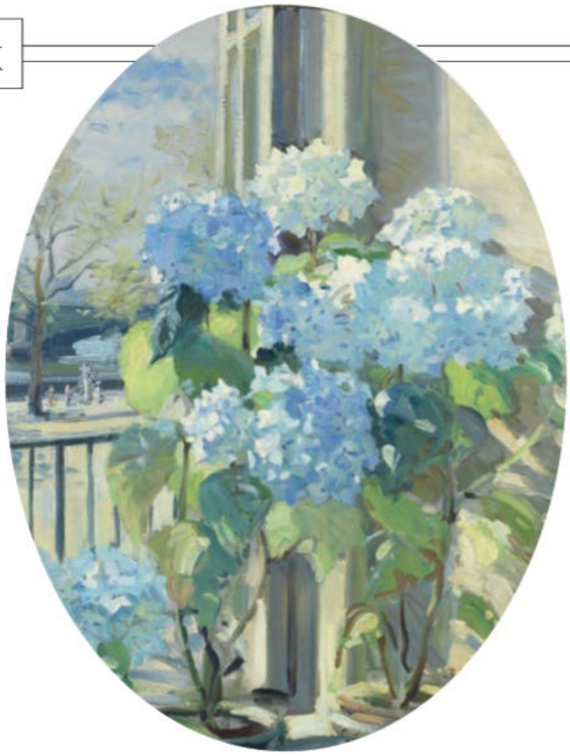


TIRZAH GARWOOD BY DUFFY AYERS, 1944. COURTESY EIDERDOWN BOOKS

Be inspired

Eiderdown Books, an independent publisher, creates books about female artists, written by leading female writers and art historians. The latest addition in its collectable, *Modern Women Artists* series celebrates the life and work of Tirzah Garwood (1908-1951), the wife of Eric Ravilious.
Eiderdown Books, £10.99



WILFRED GABRIEL DE GLEHN, (BRITISH 1870 - 1951), HYDRANGEAS BY THE STUDIO WINDOW. COURTESY LONDON ART WEEK

LONDON ART WEEK

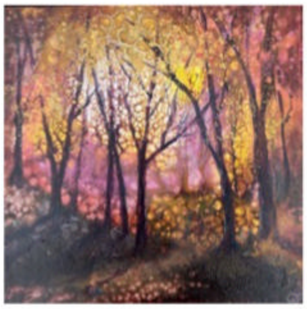
London Art Week (LAW) will run from 30 June 2023 and continue to coincide with the classic summer sales at the leading auction houses. LAW participants will show special exhibitions and highlights in galleries across central London, with the majority in Mayfair, St James's and at Cromwell Place in South Kensington. This year, LAW is able to offer an extensive programme of exhibitions and events in galleries and museums as well as detailed representation of participants on the website, which also hosts talks and in-depth articles. 30 June to 7 July 2023.
londonartweek.co.uk

ART FESTIVAL

An internationally renowned art festival set to take place in Dundee, in collaboration with local organisations and community groups. This June, contemporary art festival, Art Night will deliver its first full iteration in a city outside London. Over one packed weekend, organisers will present 10 major new commissions in civic spaces across the city by internationally significant and emerging artists. The free festival will be brought to Dundee in partnership with Dundee Contemporary Arts (DCA). The scheduled date is the evening of 24 June 2023. ***artnight.org***

OPEN STUDIOS

More than 20 artists and makers warmly welcome you to come and visit their open studios and pop-up exhibitions around the idyllic town of Charlbury, in the heart of West Oxfordshire. See exciting new works, including painting, printmaking, textiles, ceramics, jewellery, sculpture and much more! Trail map available. From 13 to 21 May, 11am-6pm.
artweeks.org



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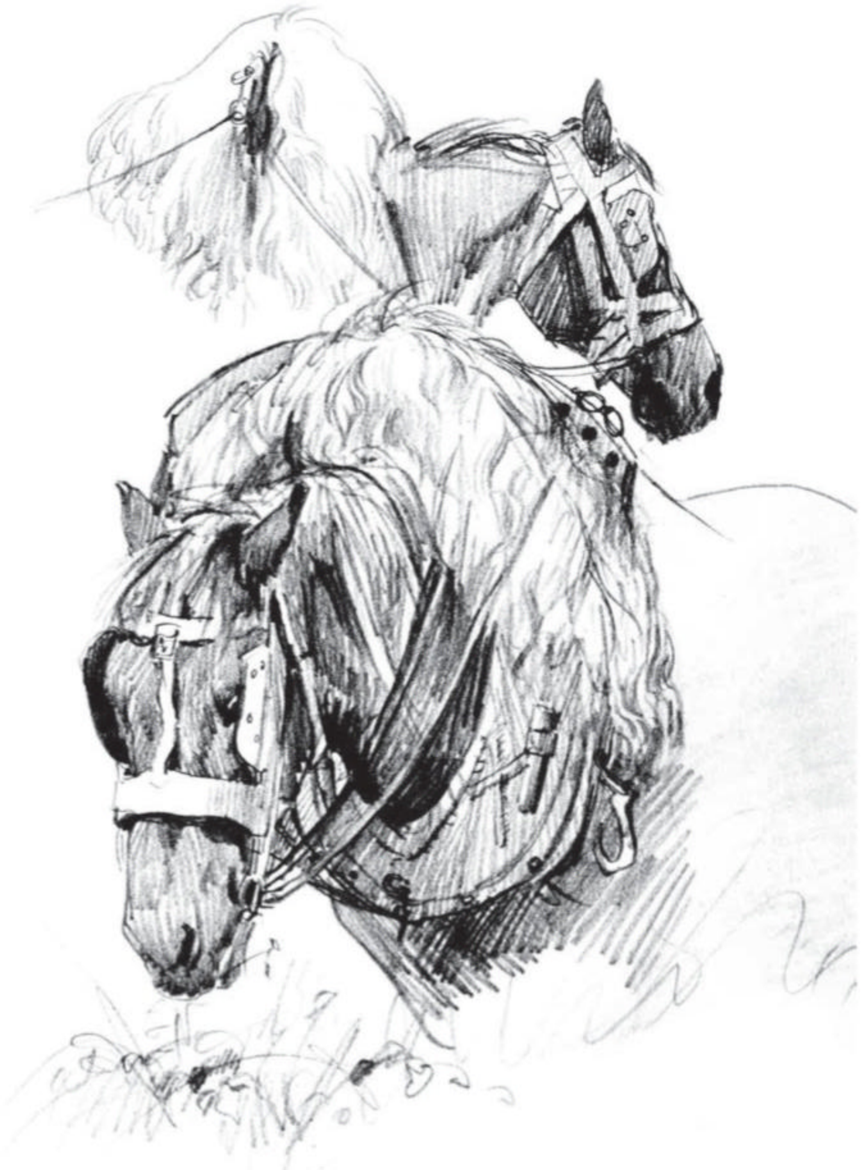
Exhibitions

THE BEST ART SHOWS TO VISIT FROM MAY ONWARDS



LUCY KEMP-WELCH, IMAGE COURTESY OF © DAVID MESSUM FINE ART LTD

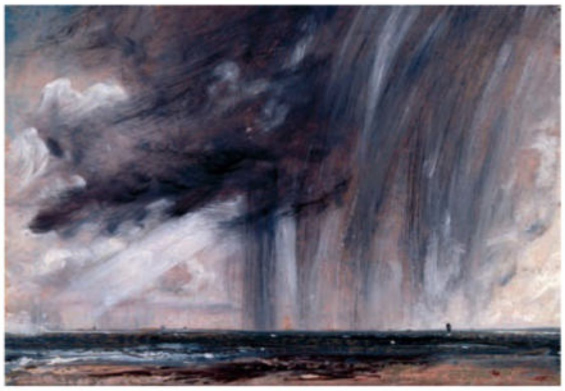
IN HER OWN VOICE: THE ART OF LUCY KEMP-WELCH

Until 1 October 2023

Join Russell-Cotes for this exhibition celebrating the life and works of esteemed British equestrian artist Lucy Kemp-Welch. *In Her Own Voice* is the first major exhibition of her work in over 20 years. It is a display which gives power to the painted visual language and spirit of Lucy Kemp-Welch through a major retrospective of her works.

As an expert horsewoman, Kemp-Welch held an innate understanding and love for equine subjects. Born in Bournemouth, Kemp-Welch was greatly inspired by the Dorset Coastline and the New Forest. From the late 1890s to the mid-1920s, she was one of the country's best-known female artists, working in the tradition of British Impressionism. She's best known for her illustrations of Anna Sewell's *Black Beauty*, 1915 edition.

Russell-Cotes Art Gallery & Museum,
East, W Cliff Promenade,
Bournemouth BH1 3AA
russellcotes.com



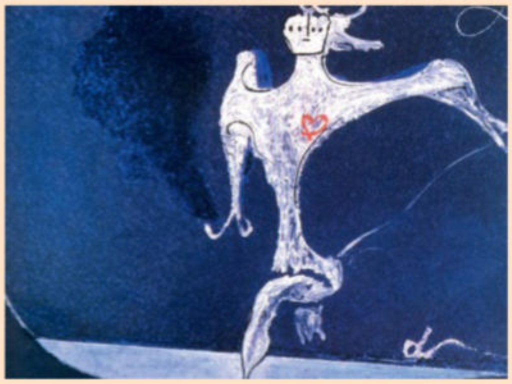
RAINSTORM OVER THE SEA, CA. 1824-1828, JOHN CONSTABLE © ROYAL ACADEMY OF ARTS. PHOTOGRAPH: JOHN HAMMOND

CONSTABLE: THE DARK SIDE

26 May to 16 August 2023

This exhibition will explore Constable's ongoing obsession with the 'chiaroscuro' of nature – the contrast between light and dark and the way he placed that at the heart of his exploration of landscape. *Constable: The Dark Side* includes examples of Constable's work across a wide range of media.

The Gallery at The Arc, Jewry Street,
Winchester SO23 8SB
arcwinchester.org.uk



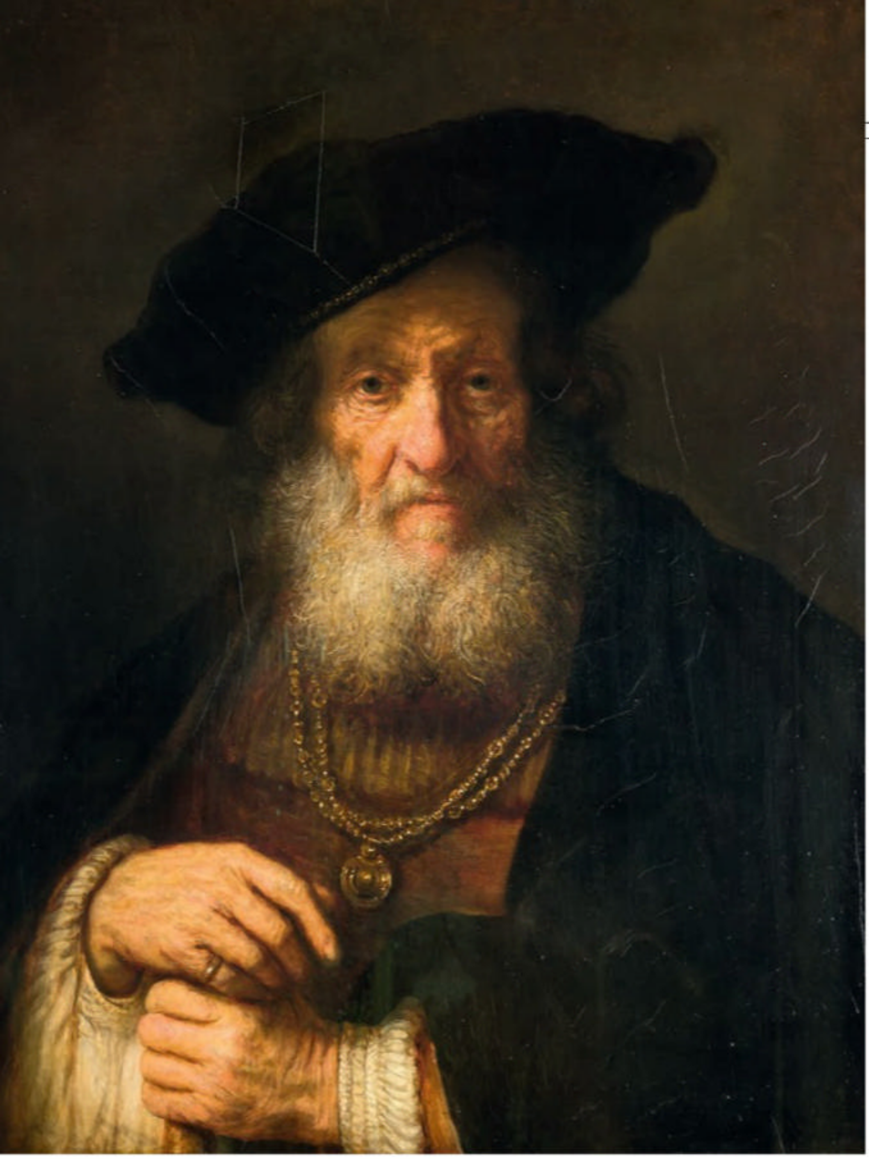
OSVALDO LICINI, REBELLIOUS ANGEL WITH RED HEART, 1953

OSVALDO LICINI: REBELLIOUS ANGEL

14 June to 10 September 2023

This is the first exhibition dedicated to the work of Osvaldo Licini (1894-1958) in the UK. A key figure of 20th-century Italian art, Licini participated in the Futurist movement before establishing himself as a figurative painter. This show explores the key phases of Licini's career and features many of the artist's greatest masterpieces.

Estorick Collection of Modern Italian Art,
London N1 2AN
estorickcollection.com

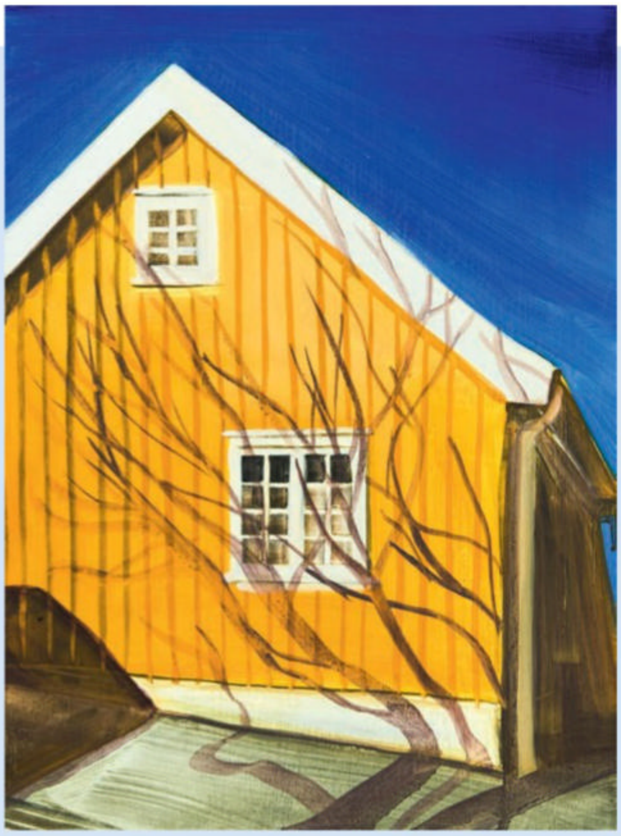


PORTRAIT OF A BEARDED OLD MAN, REMBRANDT VAN RIJN, 1635-8 © FROM THE WOBURN ABBEY COLLECTION

MAKING A MARK

11 June to 26 September 2023

This display offers the first opportunity in more than 70 years to view at close quarters a selection of the finest Dutch and Flemish Old Master paintings from the Woburn Abbey Collection. It includes superb portraits and head studies by artists such as Rembrandt, Hals and Van Dyck, exquisite landscapes and seascapes by Cuyp, Van de Cappelle and Van Goyen, and lively subject pictures by Teniers and Steen, plus much more. ***The Barber Institute of Fine Arts, University of Birmingham, Birmingham B15 2TS. barber.org.uk***



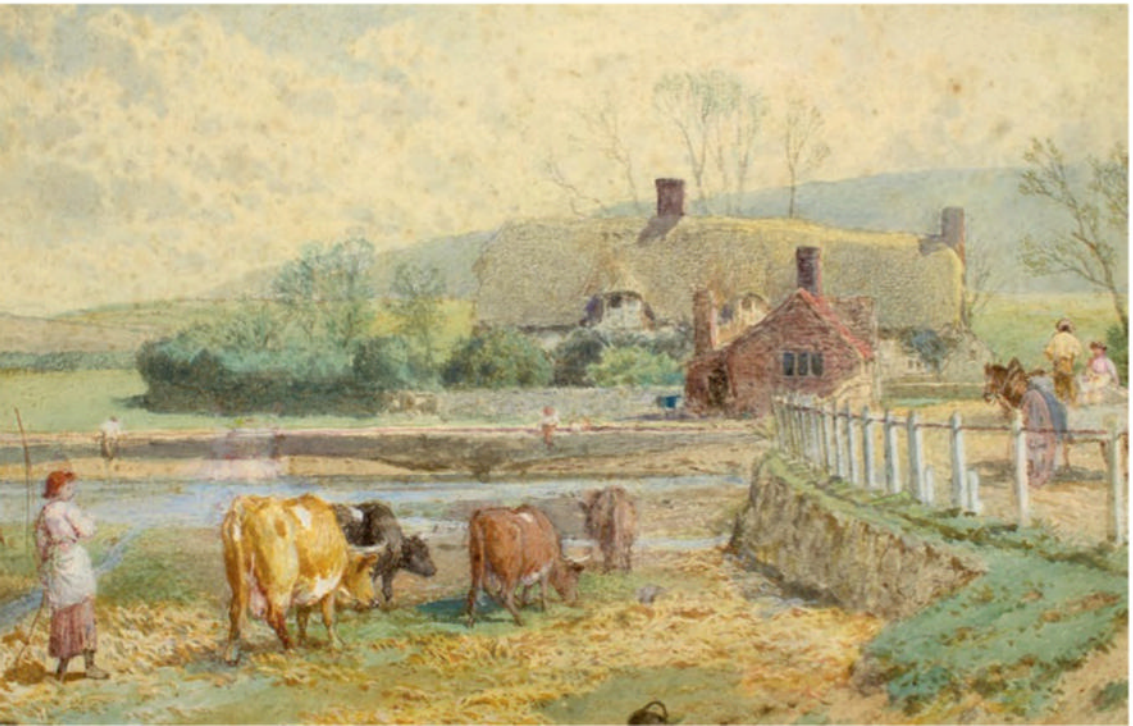
CATHERINE KNIGHT, LYKKEHUSET, 2022, OIL ON BOARD, © THE ARTIST

CATHERINE KNIGHT: LONG SHADOWS

Until 3 June 2023

This is the first solo exhibition of paintings by Catherine Knight, inspired by her trip to Oslo and Åsgårdstrand, Norway. Whilst there, she visited the landscape that inspired Norwegian artist Edvard Munch (1863-1944), where he painted many of his famous works in the 1890s and early 1900s. Knight (b.1982) is a painter, working in oils, gouache and watercolours, based in Bristol. She layers personal and collective stories into her paintings through landscapes, real, imagined and remembered.

Petersfield Museum and Art Gallery,
1 St Peter's Road, Petersfield GU32 3HX
petersfieldmuseum.co.uk



MYLES BIRKET, FOSTER RIVER AND COWS

HASLEMERE ARTISTS 1859-1914: A GOLDEN ERA

9 May to 24 June 2023

Haslemere Educational Museum's stunning new exhibition, *Haslemere Artists 1859-1914: A Golden Era*, will be exhibiting artworks by over 30 of the artists who flocked to this area after the arrival of the railway in 1859. It gives a fascinating insight into this 'golden era' for artists and features works from the different phases of the period. It will show works by the watercolourists, for whom South West Surrey's picturesque countryside and abundant wildlife provided perfect material.

Haslemere Educational Museum,
78 High Street, Haslemere GU27 2LA
haslemeremuseum.co.uk

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The WAA welcomes all artists of every level, whether they wish to learn from the structured courses or develop on their own using the studio set-up. The academy aims to provide a convivial environment of like-minded people and a platform from which the individual artist can develop both practically and philosophically.

We've teamed up with WAA to offer four readers the chance to win a £250 voucher which can be redeemed against any of their 'in person' courses taught by founder and tutor Lucy Corbett. From the weekly Masters floral still life course to landscape painting and more, Lucy will take you through the fundamentals using demonstrations and one-to-one critiques.

welshacademyofart.com ◻

THE PRIZE

Four winners, selected at random, will each receive a £250 voucher redeemable against any 'in person' courses taught by Lucy Corbett.

HOW TO ENTER

Enter by noon on 15 May 2023, either at **artistsandillustrators.co.uk/competitions** or by filling in the form below and returning it to: WAA Prize Draw, Artists & Illustrators, Chelsea Magazine Company Ltd, Jubilee House, 2 Jubilee Place, London SW3 3TQ

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This month's spotlight on a Portfolio Plus member

We present...

DAVID SHIERS

A landscape artist who paints what surrounds him

David Shiers' art journey began at the age of 12. He was influenced by his grandfather "who was a stone mason and wood carver on the Liverpool Anglican Cathedral for most of his life. "It was while I was at an art class in junior school that I discovered I had talent and started my journey," he shares.

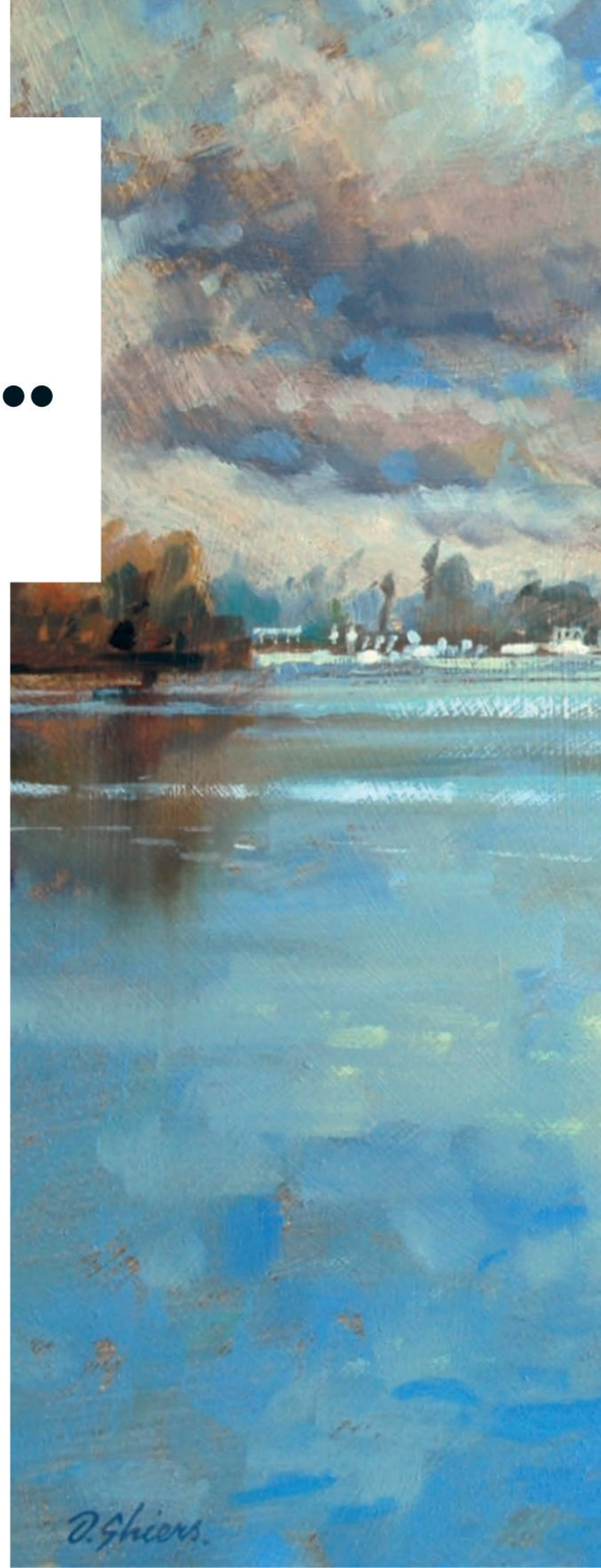
After David left school at 15, he started work at a silk screen company creating images, posters, signs and brochures. "I was also taught the art of sign writing there; the people I worked with were very artistic.

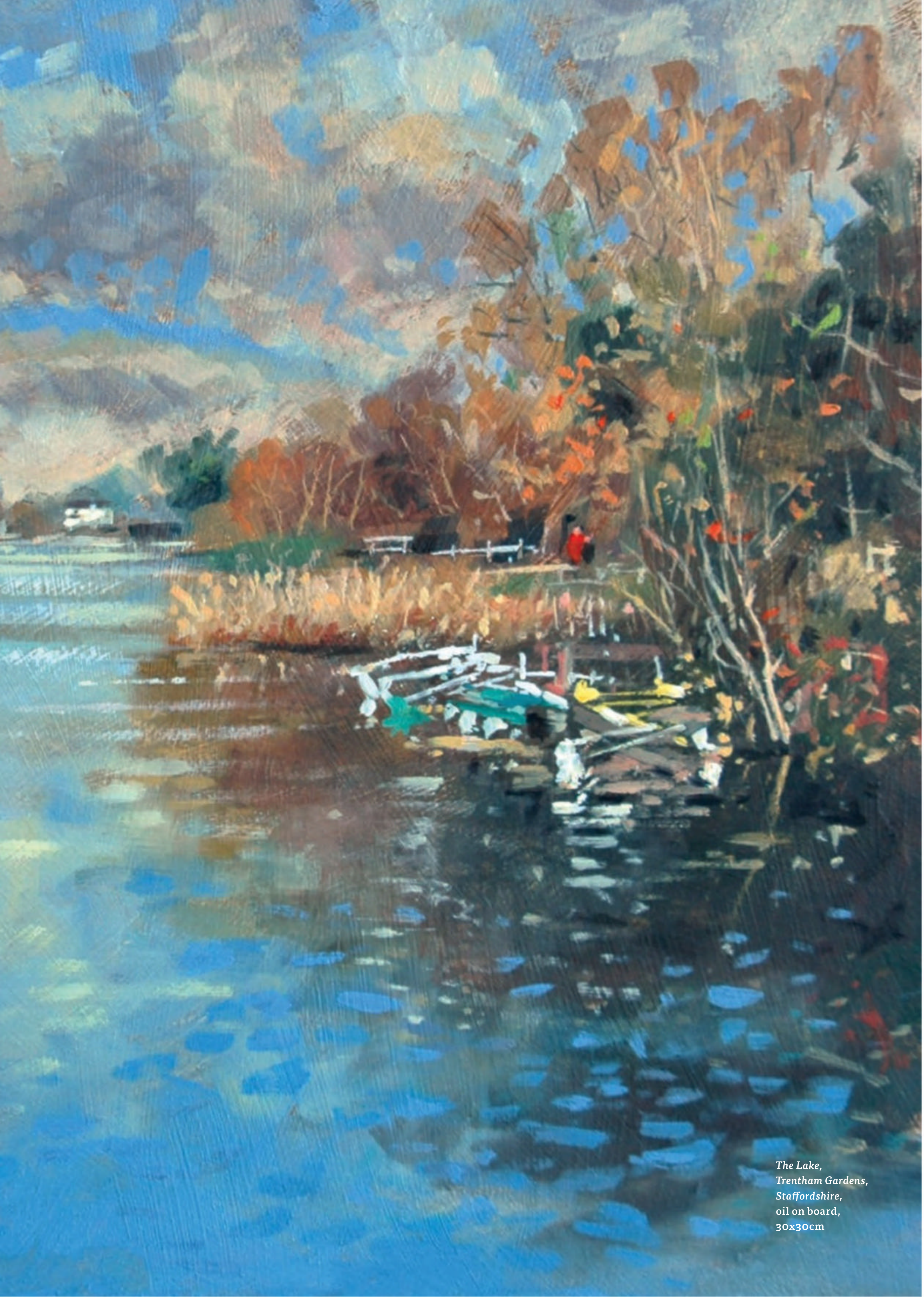
"When I lived in Liverpool, the city was changing rapidly, and buildings were being demolished. I decided to paint buildings and scenery that would be lost forever. Now, living in Staffordshire, my environment is totally rural, so my art has changed. I moved to the area two years ago and am enjoying painting the beautiful countryside that surrounds me."

As a landscape painter, David prefers painting *en plein air* in oil or watercolour, depending on the subject and weather. "I usually aim to paint for about two to three hours, then take the painting back to my studio to add the finishing touches. Sometimes I will produce watercolour sketches and pencil drawings on-site, then back to the studio to create a finished painting. I always take a photographic image for my future reference."

David's inspiration predominantly comes from French Impressionists. "I have always been a great admirer of Monet, Sisley and Pissarro to mention just a few." What differentiates him from other artists? "I suppose I am diverse in my style of painting. I worked for many years as a graphic designer and illustrator, and as a result, I work in different styles and media." Along with producing commissions, David has also sold various works to several galleries throughout the country. He is a member of the Wirral Society of Arts as well as the Society of Staffordshire Artists. "I am retired now and just love the joy of painting, wherever that may be."

portfolio.artistsandillustrators.co.uk/davidshiers □

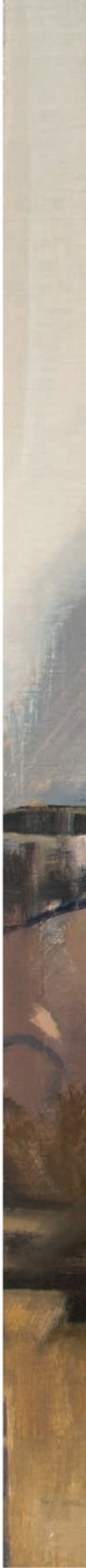


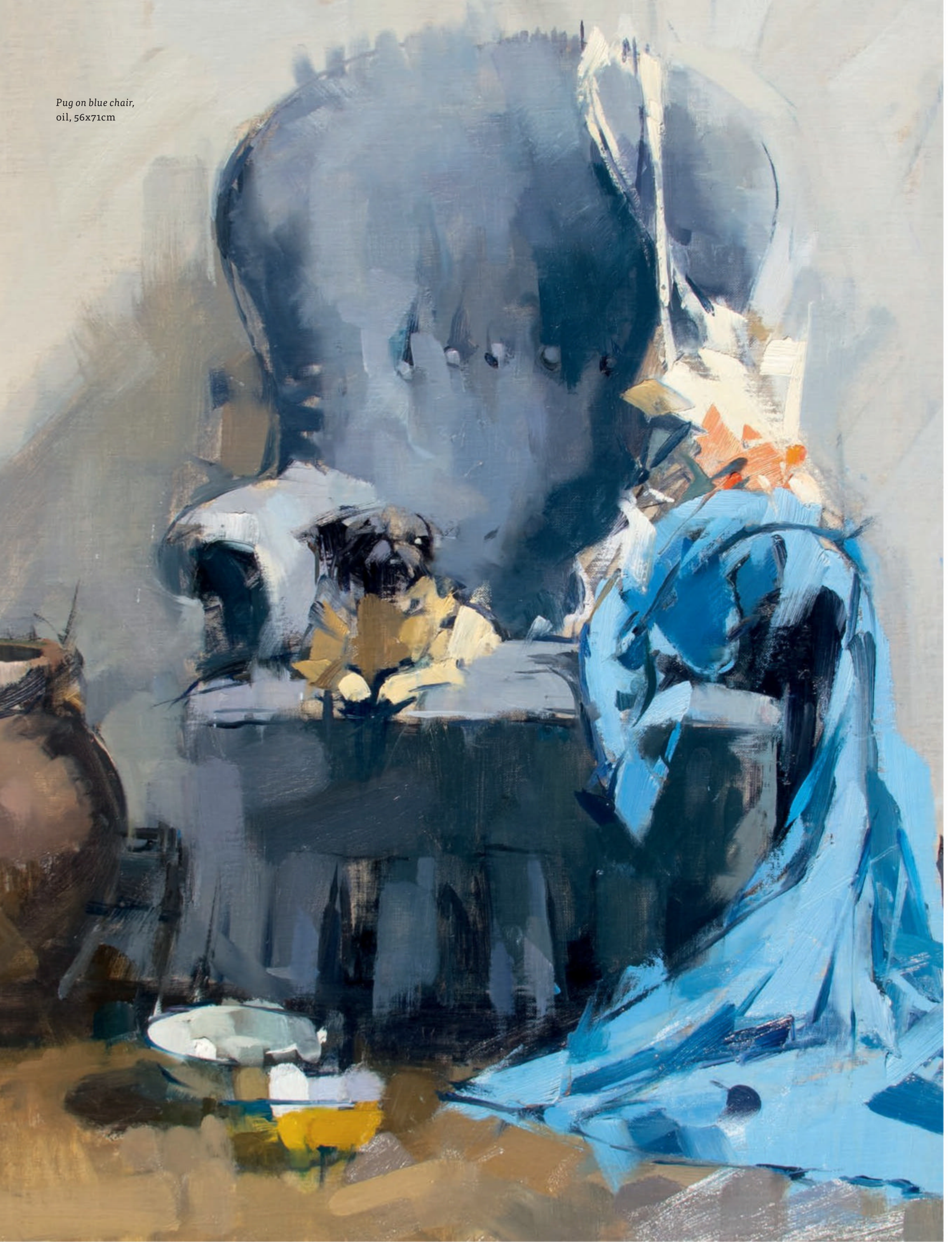


The Lake,
Trentham Gardens,
Staffordshire,
oil on board,
30x30cm

Maggie Siner

This American oil artist works from various studios comprising neutral walls and tall ceilings, illuminated by light pouring through north-facing windows. *Ramsha Vistro* finds out more ▶





Pug on blue chair,
oil, 56x71cm

Maggie Siner believes that the most important part of painting is dedication, consistency and sensitivity; skills she learned from her parents who were both chemists. Her earliest creative work was making jewellery "out of random bits" in her father's workshop.

"At a young age, I happened to be very good at drawing likenesses and was regularly praised for it by family and teachers, which gave me even more positive reasons for doing it. I was a quiet child and preferred being an observer. This quality developed observational skills and visual sensitivity, which led to drawing and painting," she says.

Her subjects then, were her classmates, characters from her favourite novels as well as "complex scenes from adolescent life." She went on to study painting at Boston University School of Fine Arts – an intensive programme which entailed painting, anatomy, art history, sculpture and much more – a traditional and rigorous foundation for long-term development.

In graduate school, at the American University, she continued studying painting; specifically with her mentor Robert D'Arista, specialising in early Italian Renaissance fresco cycles. A scholarship to the Skowhegan School allowed her to learn the hands-on practice of fresco herself.

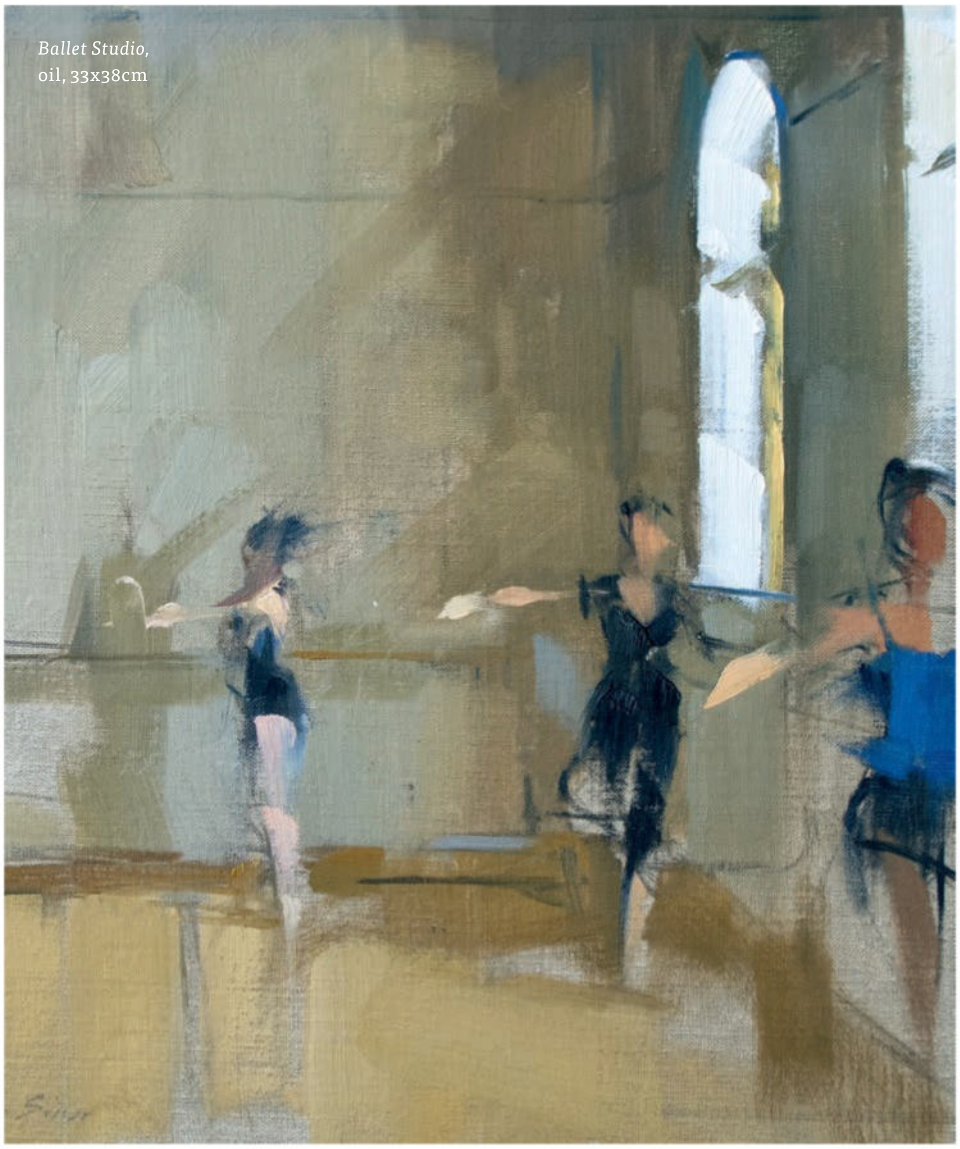
She later became interested in medicine and medical illustration; studying biology, anatomy and physiology at Marseille Facultè de Medicine and Georgetown University School of Medicine, but perhaps the most important part of her art education was "the many hundreds of hours I spent in museums around the world, studying and drawing from great master paintings. This is where I learned the most about how a strong painting is structured and how a painting communicates."

Although she was born in the USA, Maggie has spent most of her adult life living abroad, first in Provence, France for 30 years, then in Xiamen, China where she taught painting at a Chinese University, and then in Venice, Italy for the past 15 years. "Living in different cultures and speaking the languages is a great asset for engaging with other people, seeing the world in other ways and stimulating one's mind to new interpretations."

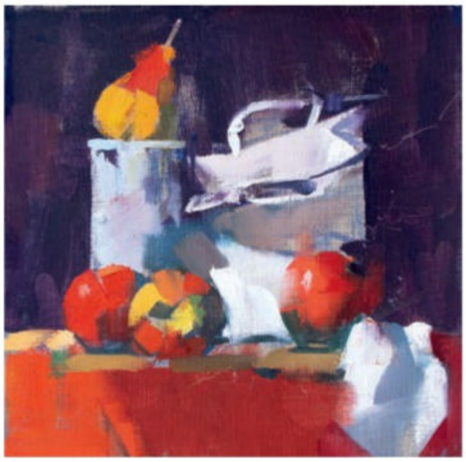
When Maggie paints, she doesn't think too much about the subject matter, as her focus is more on what she can do with the colours and shapes on offer. She paints directly from life, so her subject must be something she can see and something that stays still long enough for her to paint it. "Painting is a process of seeing, interpreting and responding to the visual world, always staying in the immediate present. Almost anything can be a stimulating subject because wonderful colours and shapes are everywhere, even (and especially) in things that are not typical painting subjects.

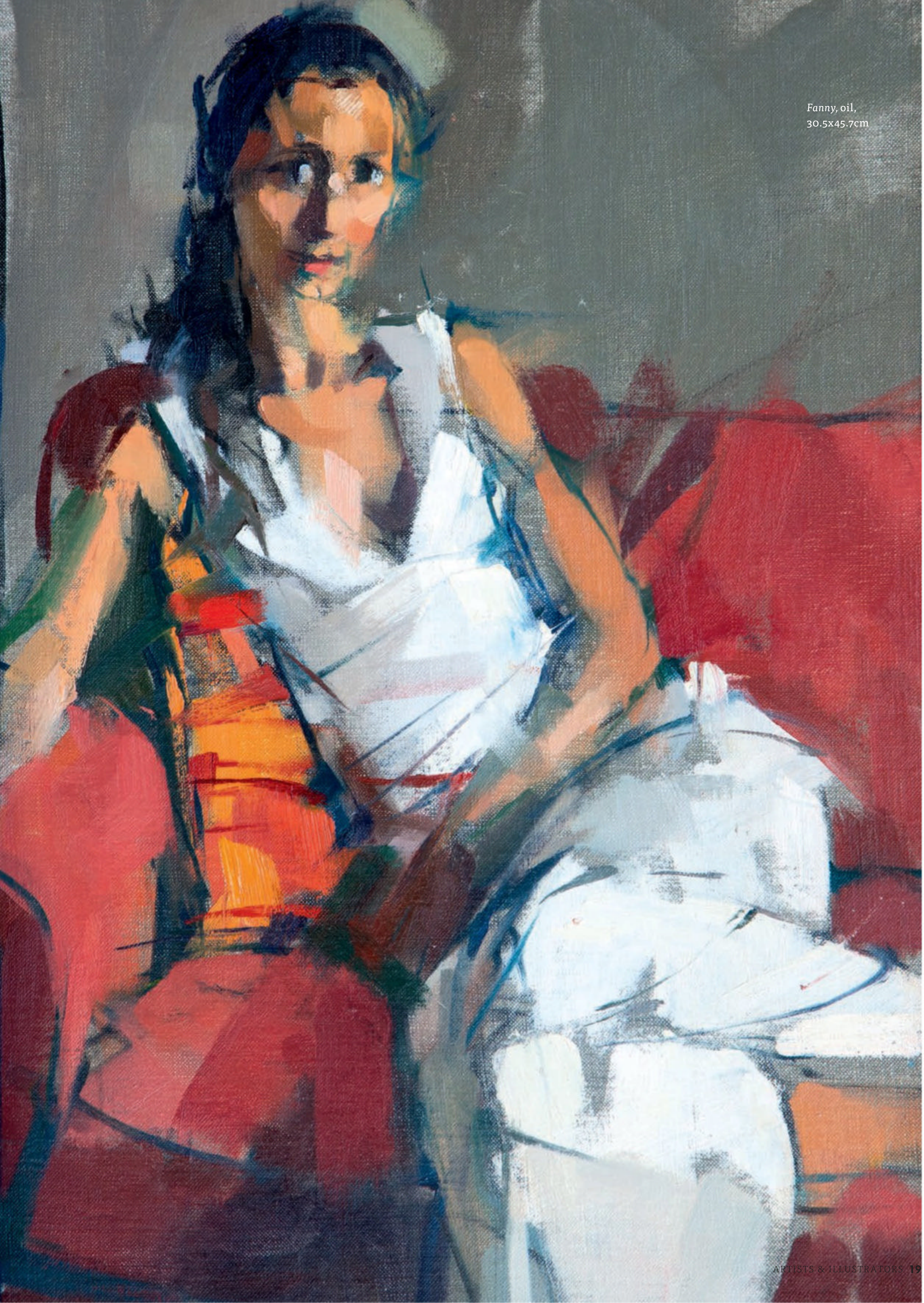
"One is always looking for the element of surprise: it could be sunlight falling on a trash can, some rolls of toilet paper or a toy dinosaur left next to a drinking cup. I have no preconceived ideas of subject matter; I just look at the world around me and search for an exciting arrangement of shapes. Of course, the figure is always fascinating because it is ourselves, and I do love the abstract forms and gestures of drapery as it responds to gravity and holds movement."

While Maggie has used other painting media, oil is her preferred medium. "Painting is a craft, and like a musical instrument, the more experience one has with one's materials, the better one can ▶

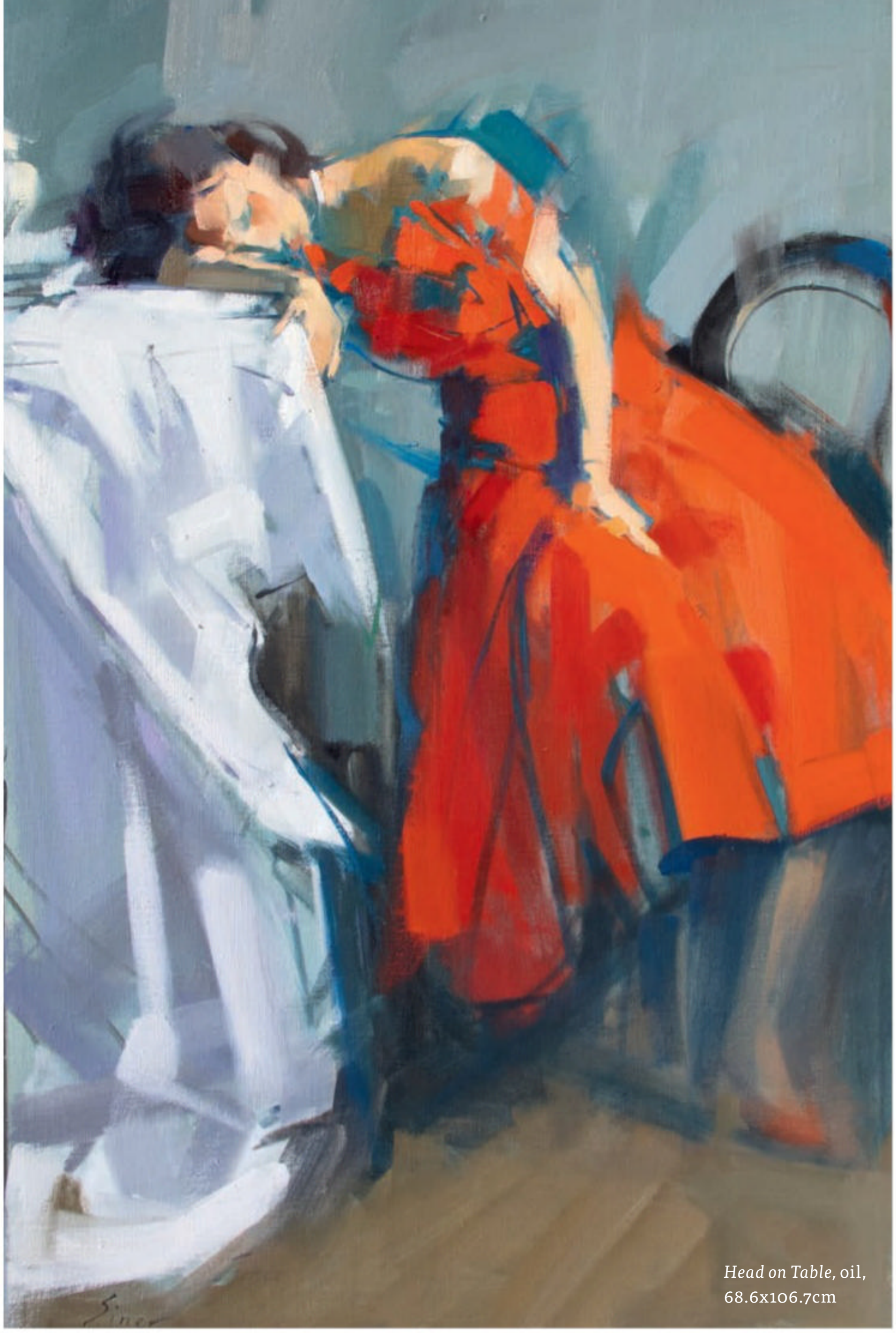

Ballet Studio, oil, 33x38cm

I love the physical craft aspect of making something with my hands


Apples and Pear, oil, 25.4x25.4cm



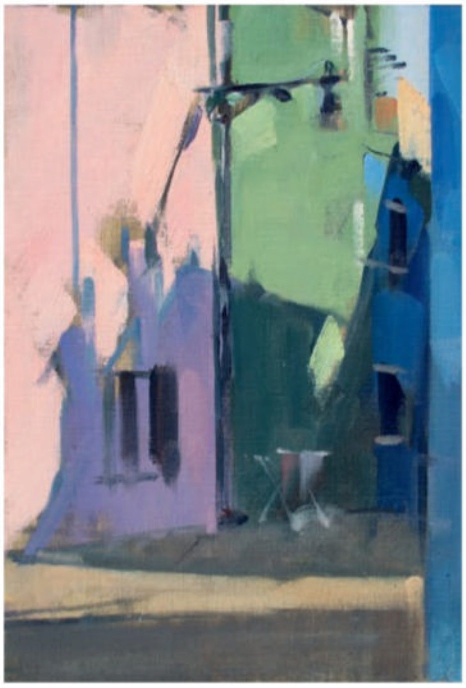
Fanny, oil,
30.5x45.7cm



Head on Table, oil, 68.6x106.7cm

express oneself and communicate within the language of the medium. We don't assume that a violinist would sometimes express themselves on the cello. The different painting media are not interchangeable to me."

She approaches painting as her life work and finds that ideas come from the act of painting itself, "so the important thing is to just do it and the creativity generally shows up. Every day is different; I work from natural light which means the day's work depends on which hours of light are available to me and when the light changes. There are also seasonal differences; in the summer I might go out to paint early in the morning and come back to work in the studio when the day gets very hot and the light loses colour. In the winter, the hours of available daylight are few, so I try to arrange life chores to allow for the most time in the studio."



Burano, oil, 22.9x35.6cm

What does her studio look like? "I live in several different places, so have various studio spaces. They are all in the home, not in a separate location. As long as I have a large room with high ceilings and several north-light windows, I can usually make the space work for painting. The walls and ceiling should be a pale neutral colour (white or grey), to reflect light. Ideally, it has the view of the sky or of a white building, not facing trees or anything that can reflect colour into the studio.

"I always work directly from life whether in or out of the studio, never from photos. For me, painting is all about the direct experience of seeing and trying to make sense of how my visual perception proceeds from the live event to the flat canvas. It's a process that develops over time. Photos are mechanical images which have nothing to do with my own seeing so they are not helpful. If anything, they are detrimental to my real seeing. Photography is a beautiful art in its own right, but not useful for my painting."

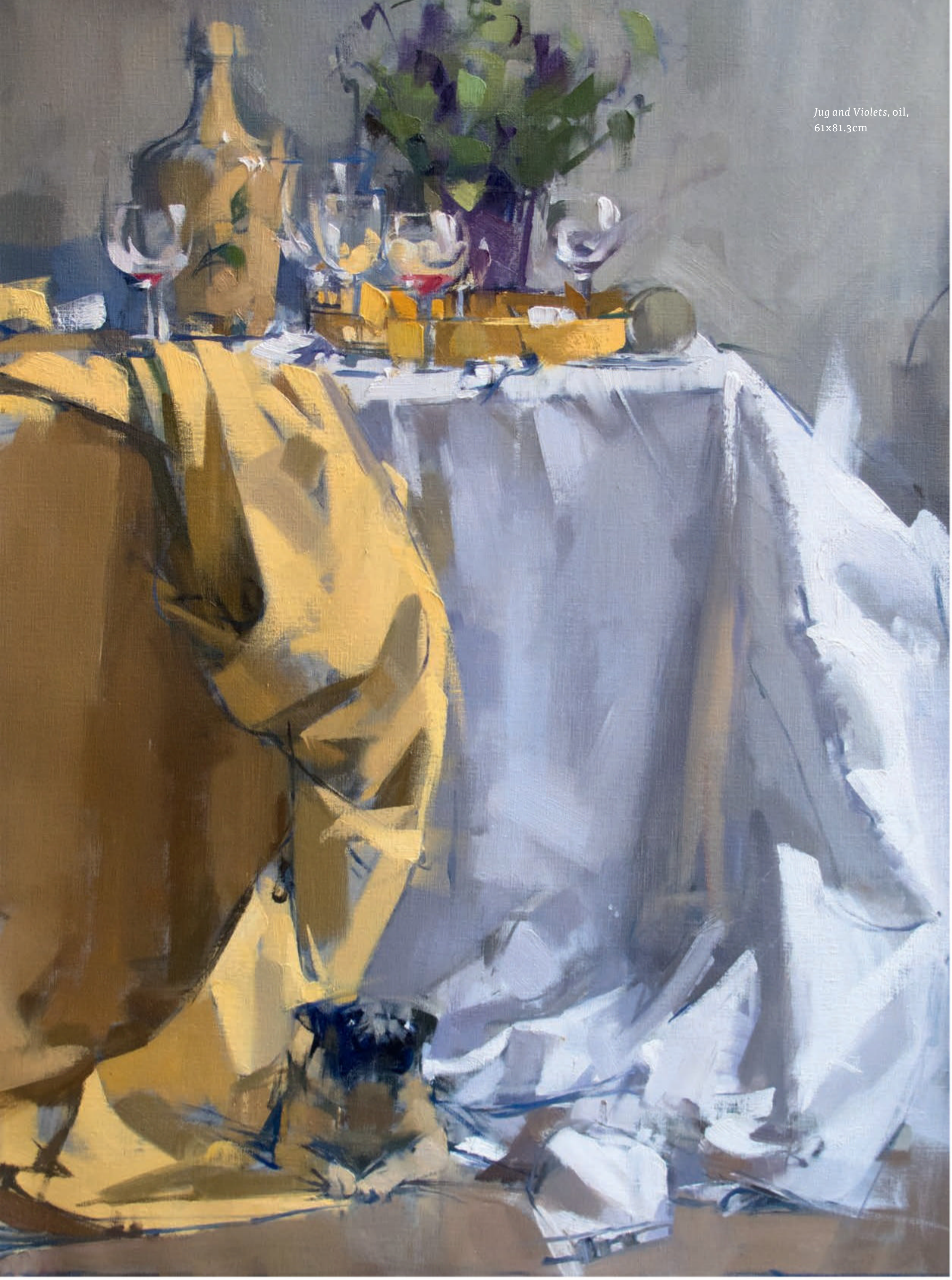
Maggie prefers the company of familiar sounds while painting, something that doesn't need too much of her attention. "Sometimes I paint in silence, sometimes I listen to music, and other times I listen to the radio or books on tape. It's best I listen to something I already know well; a comforting sound. That could be opera, music or a novel I've heard a hundred times.

She likes to be orderly in the real, physical world but can be quite messy on the canvas, which she sees as "an organised shape itself, just two verticals and two horizontals with neat right angles between them. It provides a structured framework; a grid, inside of which one is free to move about to make a mess and discover movements, rhythms, tensions, gestures and relationships.

"Each painting is an attempt to find order and meaning; to structure the chaos of the world by discovering and participating in a moment of beauty; finding sense and wonder in this crazy difficult world, and spreading it around.

"Painting, through seeing engages me with the world wherever I go. I am glad that I work at something I can keep improving for my entire life. It's not something I have to give up because of physical limitations (like being a dancer) or that keeps getting modernised such that I have to start all over again (such as new medical techniques). I love the physical craft aspect of making something with my hands, using real materials; something well-made that will last hundreds of years."

maggiesiner.com ◻

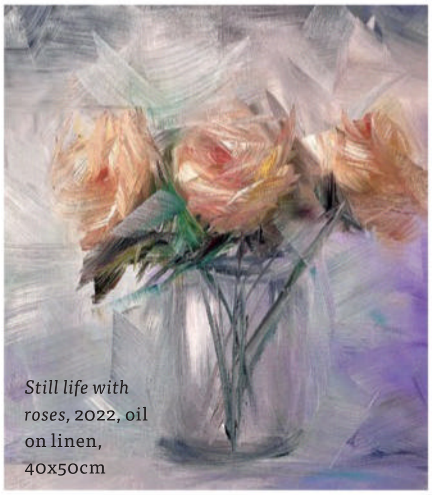


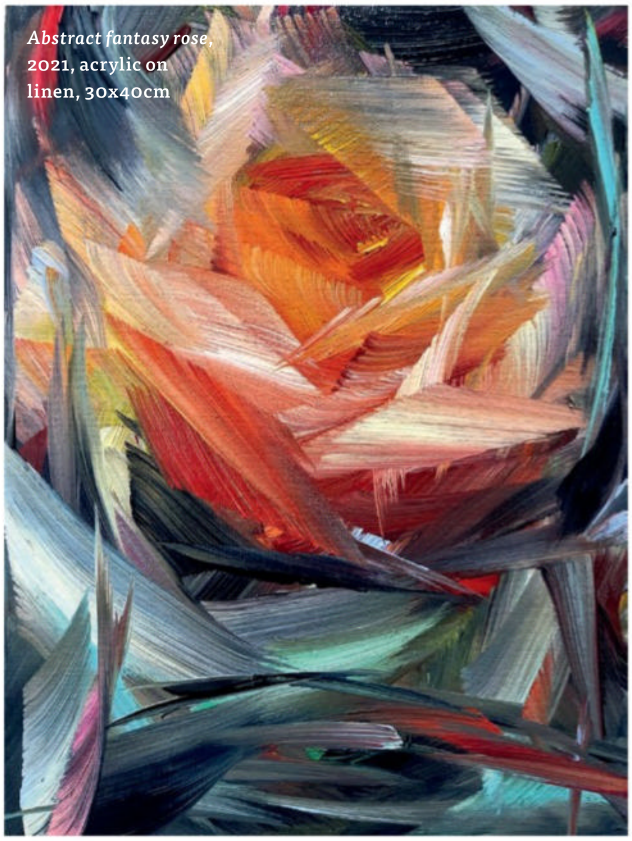
Jug and Violets, oil, 61x81.3cm

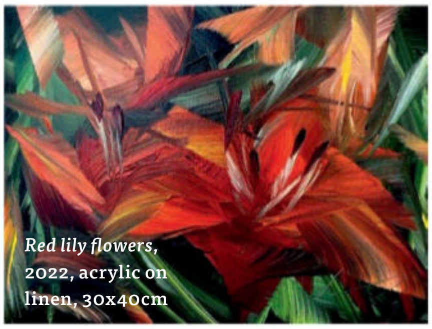
HOW I MAKE IT WORK

Vera Kober

Expressive floral artist Vera Kober tells us how her dynamic brushstrokes led to her full-time art career


Still life with roses, 2022, oil on linen, 40x50cm


Abstract fantasy rose, 2021, acrylic on linen, 30x40cm


Red lily flowers, 2022, acrylic on linen, 30x40cm

Becoming a full-time artist has not been easy and it took me a long time before I started showcasing my work. In 2017, I experienced a period of depression which changed a lot of things, eventually leading to me posting my paintings on social media. I gained a substantial following once I started sharing my art which led to various proposals and exhibitions. Soon, sales – both online and offline – began to accelerate.

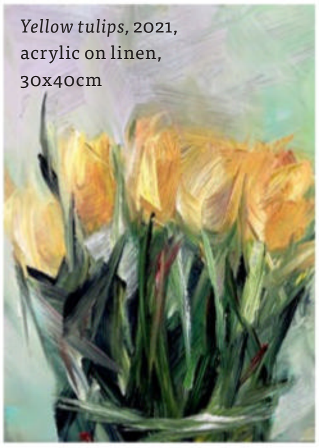
My love for painting began when I was a child. I studied violin and during my breaks, I would make my way to the children's art school to look at the paintings. These were wonderful moments, those paintings inspired me a lot.

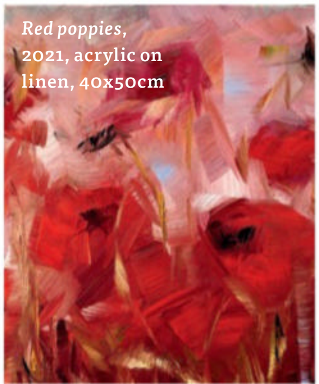
I love music because my parents are musicians, but the visual arts have helped me open up and allowed me to be expressive.

I had to give up art school early. My parents divorced and I moved away with my mother. It wasn't easy on us; I had to start working from an early age and had no extra time and money for art supplies and education. But I always found a way to paint… for myself. It was like an escape.

Flowers make me happy. My painting style includes emotional, expressive brushstrokes with a vibrant palette portraying depth, movement and energy. I tend to use oil and acrylic for my art, so I can create textured pieces. I love experimenting with different colour combinations and painting on the border of reality and abstraction.

Instagram: verakoberart □


Yellow tulips, 2021, acrylic on linen, 30x40cm


Red poppies, 2021, acrylic on linen, 40x50cm

VERA'S TIPS ON HOW TO MAKE IT AS A FULL-TIME ARTIST

1

Trust yourself and believe in what you do. Don't shy away from sharing your work wherever possible, so that people know about you and have the chance to buy your art

2

Don't be scared of criticism because it's impossible to be loved by everyone. Concentrate on the positive and try not to compare yourself with other artists because every artist has their own style

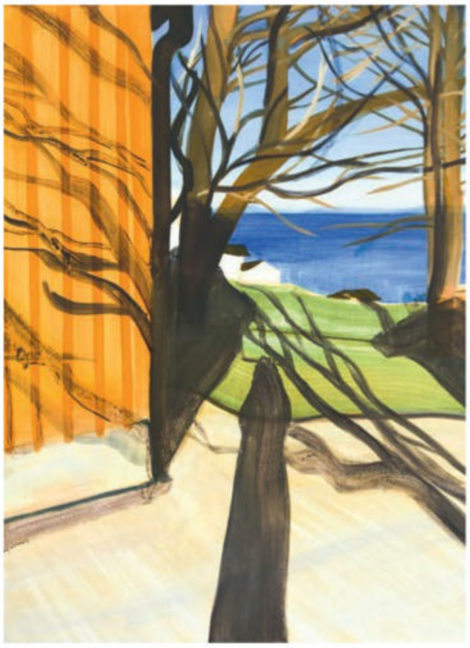
3

Never give up. Sometimes it needs a little time before people know you and your art

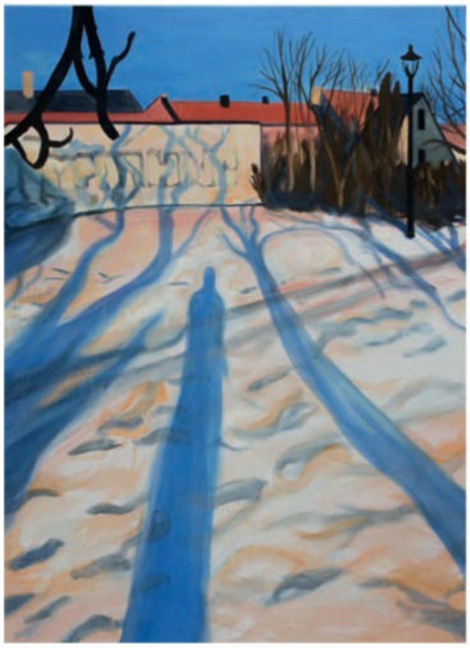
Catherine Knight: *Long Shadows*

This exhibition demonstrates an artist's emotional response to Norwegian painter Edvard Munch's work

ALL ARTWORKS BY CATHERINE KNIGHT © THE ARTIST. PART TEXT BY LOUISE WELLER, HEAD OF COLLECTIONS AND EXHIBITIONS © PETERSFIELD MUSEUM AND ART GALLERY



Being Here, 2022, oil on board, 30x23cm

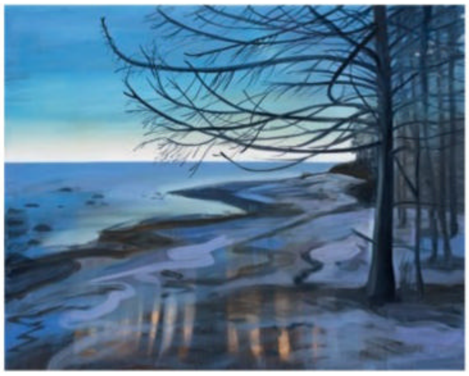


Long Shadows, 2022, oil on linen, 160x120cm

ON UNTIL 3 JUNE 2023, the exhibition *Catherine Knight: Long Shadows* at Petersfield Museum and Art Gallery comprises an array of paintings based on artist Knight's experience of travelling to Norway in February 2022. During her trip, she visited Åsgårdstrand, a small town which was a constant source of inspiration for Norwegian artist Edvard Munch (1863-1944).

Knight is drawn to the openness of Munch's painting style, his energetic, sketchy and unfinished quality, which Knight considers as enabling the viewer a way into the painting and the emotional spaces Munch creates in his work. Her own approach to painting is defined by her vital use of colour, which locates her images in an in-between state of being. Knight's trip was only for a few days, but it led to a productive period of work and this series of paintings.

Knight has admired Munch's work since a young age and this trip was a long-held ambition to visit the places that had informed his paintings. In an interview, Knight recalls how she admired the way Munch simplified the world into these curvy shapes, noting 'you could see how he painted them.' This interest in understanding his painterly style and how his paintings could transport the viewer into the depicted landscape inspired Knight to visit Oslo.



Frozen Shore, 2022, oil on linen, 80x100cm

> **Knight admired the way Munch simplified the world**

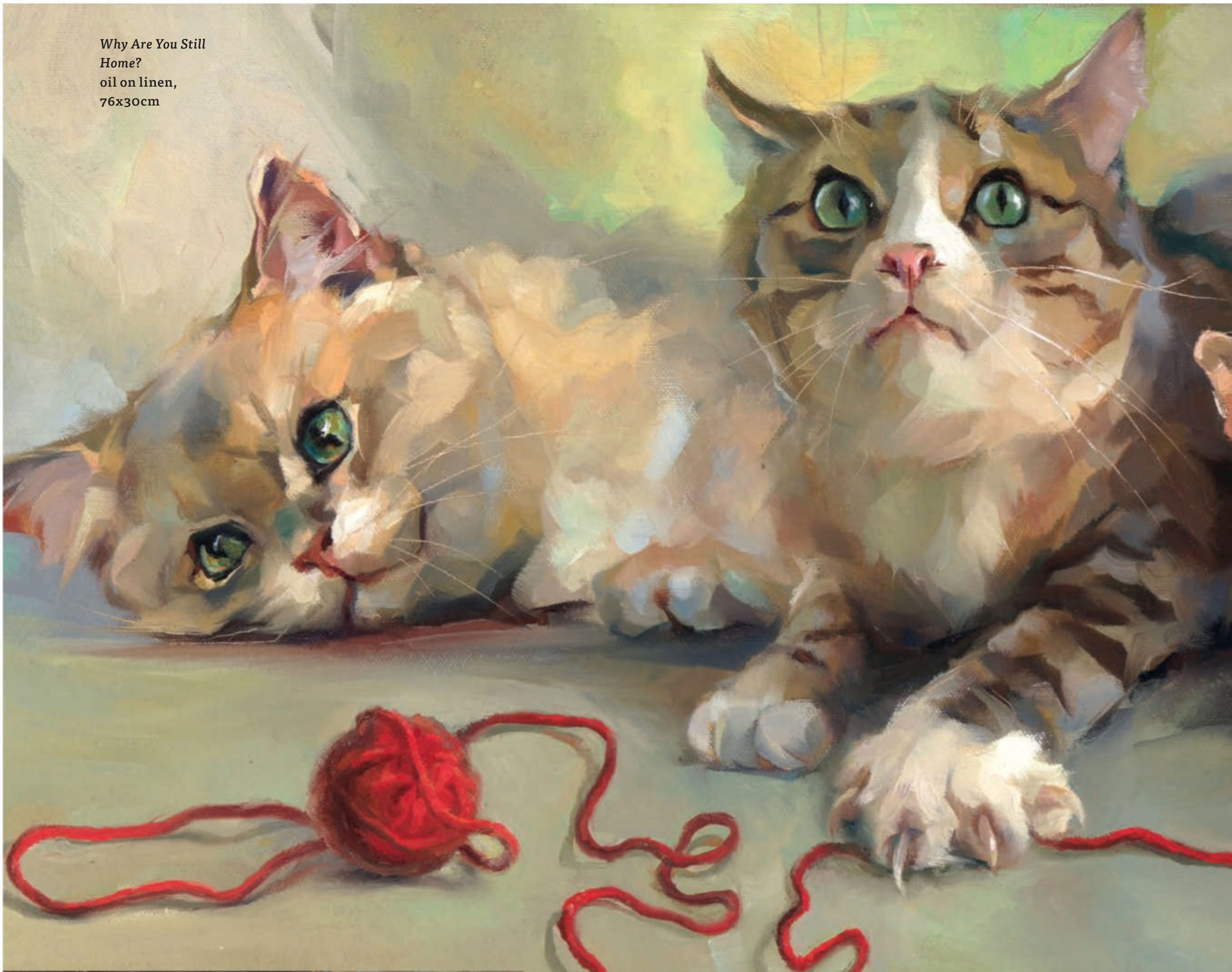
On returning to her studio in Bristol, Knight sifted through the many photographs she had taken and notes quickly scribbled in her sketchbook. Working first in gouache on paper, then oil on board and later producing several large-scale oil paintings on linen, Knight translated many of the key motifs into her own remembered landscapes.

Working in series, Knight re-explored what she saw on her trip and her emotional response to Munch's paintings, the landscape where he lived and worked, and her own personal journey of travelling alone, answerable only to herself and her artistic curiosity.

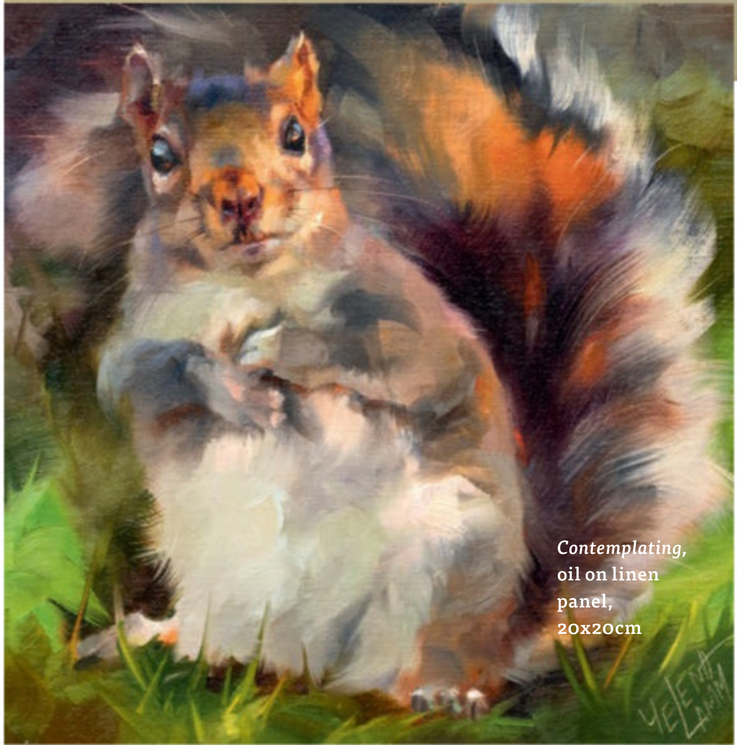
Knight always knew she wanted to be a painter. Born in Cornwall in 1982, she undertook her Foundation Diploma in Art at Falmouth College of Arts before completing a three-year painting degree at the University of Wales Institute, Cardiff in 2004. During this time, Knight created a series of paintings based on photographs she took during car journeys, recording the passing landscape through the frame of a passenger window, rear view mirror, or windscreen.

Knight developed her unique combination of the physical experience of a landscape, location, geography and history as seen through the eyes of another and the photographic lens during her MA at Bath Spa University.

This exhibition is the first solo presentation of this series of paintings and is accompanied by a fully illustrated publication. *A selection of paintings from this exhibition will be touring to Irving Contemporary, Oxford from 17 June to 15 July 2023.* ***petersfieldmuseum.co.uk*** □

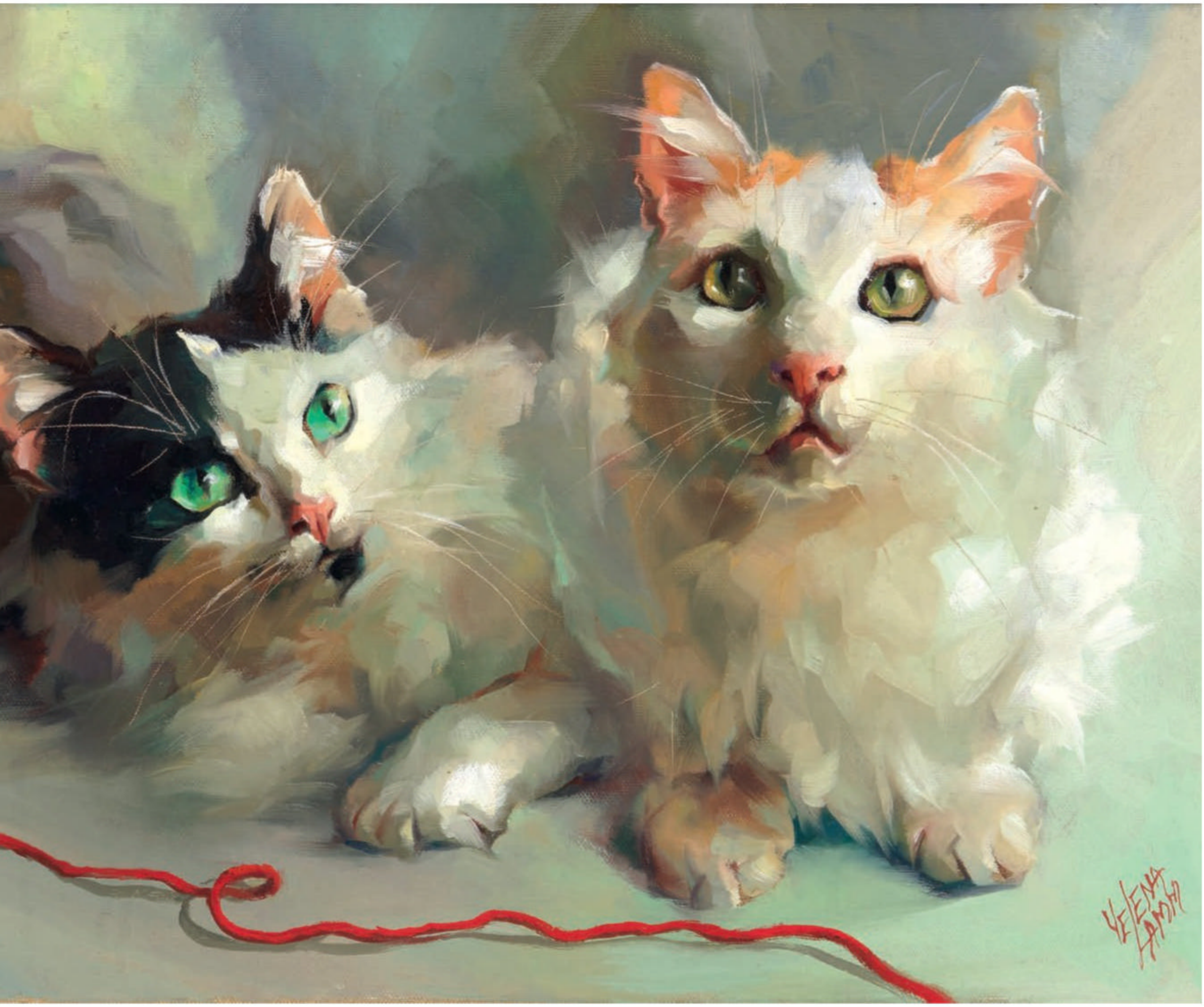


Why Are You Still Home?
oil on linen,
76x30cm


YELENA LAMM

Contemplating,
oil on linen
panel,
20x20cm

Yelena Lamm



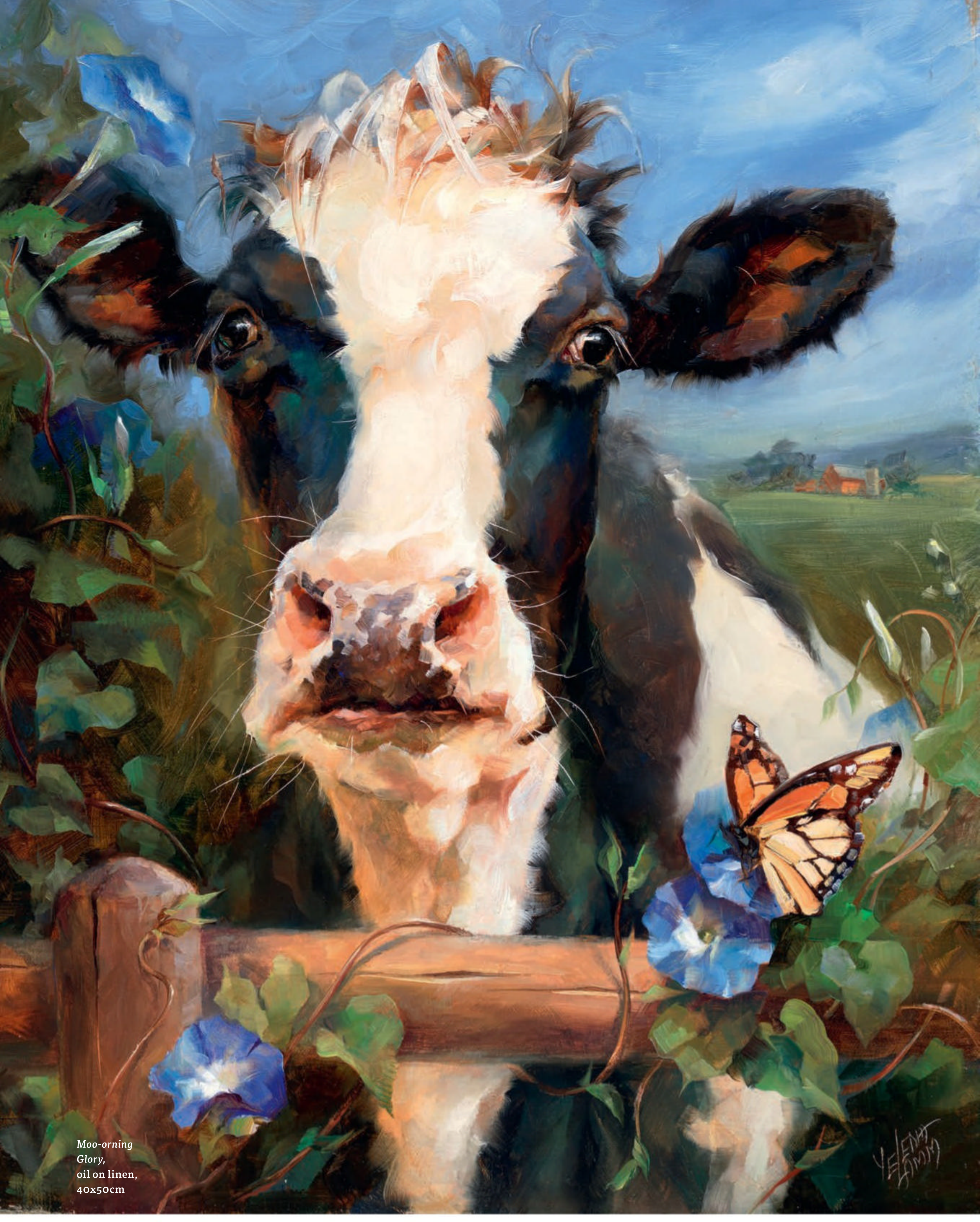
In her lively and engaging portraits of pets and farm animals, **YELENA LAMM** successfully captures their character and personality. Niki *Browes* discovers how

GROWING UP IN SAINT PETERSBURG, RUSSIA, Yelena Lamm had access to some of the world's best art collections. Her mother, an engineer, had a deep appreciation, knowledge and interest in art, and since Yelena's early childhood, was regularly taking her to the majestic State Hermitage Museum – the second largest in the world – to see its unrivalled collection of paintings. These included 16,000 canvasses by Masters such as Rembrandt, Picasso, Cézanne, Gauguin and Matisse. Weekend trips to city suburbs, famous for their parks and palaces was a tradition. "I was surrounded by beauty," she says.

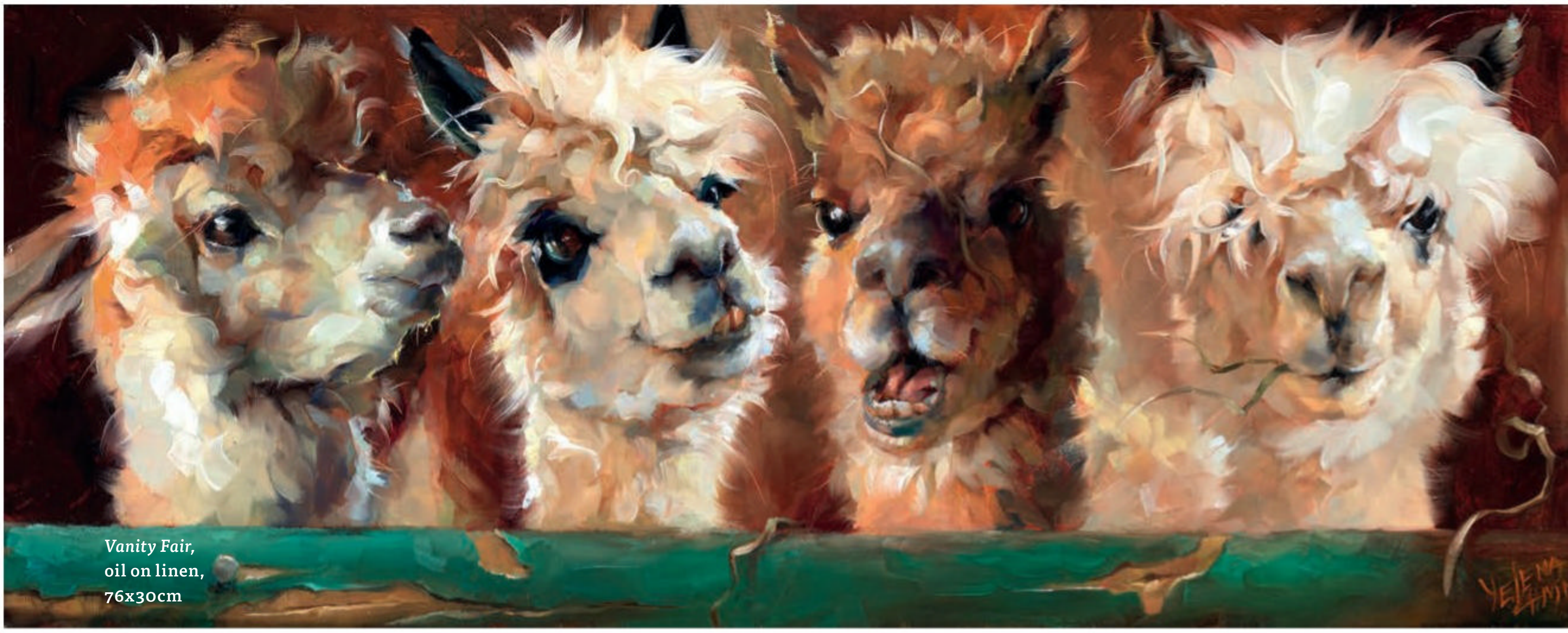
At university, Yelena majored in art restoration. The goal was to have a practical trade-in hand while still utilising her artistic abilities. She knew she wanted to be as close to art as possible but didn't believe she could become "a real artist." Still, the courses she was taking included drawing, painting, anatomy, photography, as well as in-depth painting techniques – all requirements for an art restoration specialist – but also very helpful to any artist. She graduated having a solid set of basic skills.

Her family decided to leave Russia in the early 90s. Relatives, who had already settled in Pittsburgh, petitioned for them to join. They had no idea what to expect. "Coming to Pittsburgh was an accident but staying here was a choice, she says. "I'm glad fate brought me here."

She retrained as a graphic designer; working and raising her twin sons meant she didn't paint for another 10 years. Until the boys passed their driving tests, that is. ▶



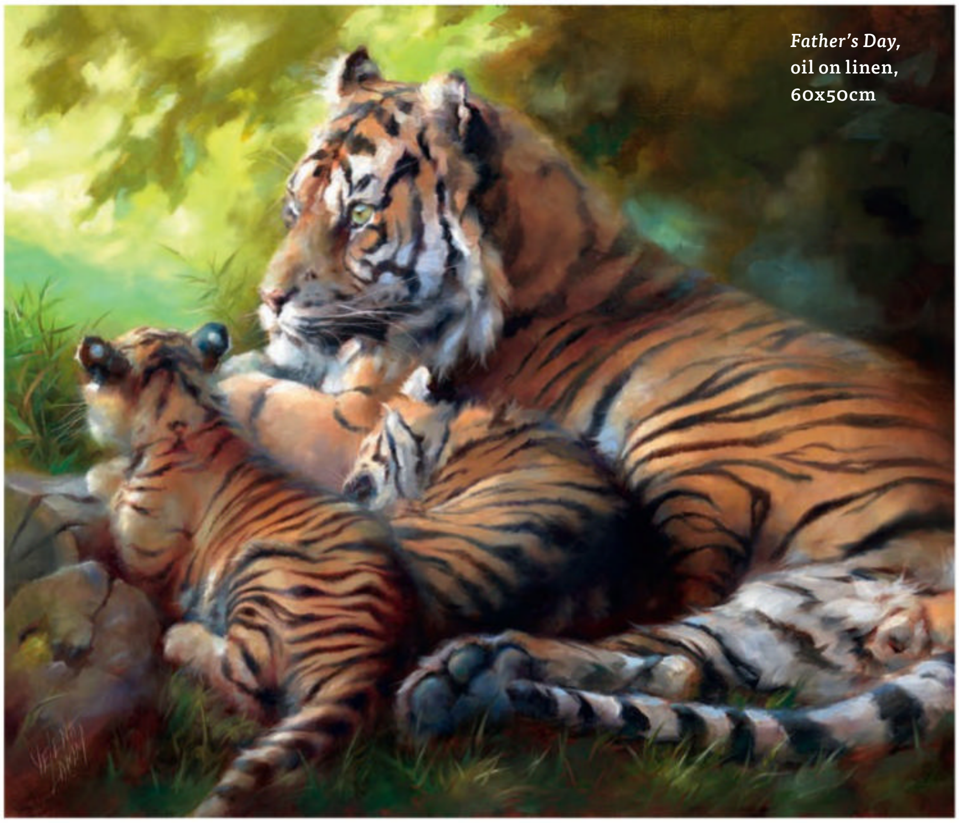
Moo-orning Glory,
oil on linen,
40x50cm



Vanity Fair, oil on linen, 76x30cm

That was in 2005.
All of a sudden, I had the evenings to myself. I retrieved boxes of oil paints which I shipped from Russia before we immigrated. But my sons hated the smell – I did not have a dedicated studio – so I temporarily switched to acrylics. Another reason why I changed medium was that I needed it to dry fast; I was selling my works on eBay. I painted flowers and small landscapes and even got some portrait commissions. I was happy to paint and, being able to sell my art even for a very modest price, was great.

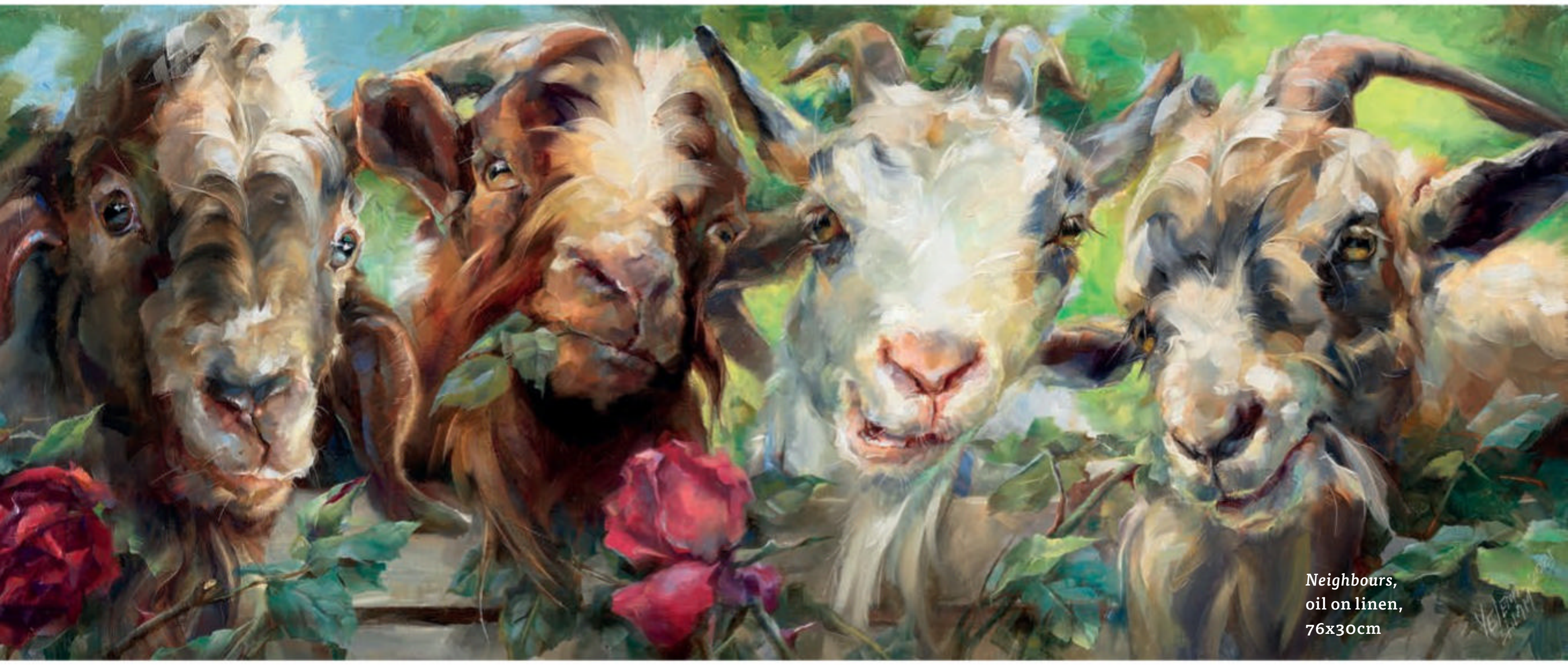
I started playing with a more stylised approach around 2007.
I joined the Pittsburgh Society of Illustrators and was fond of artists like Tamara de Lempicka, Nathan Altman and Marc Chagall. I experimented with faceted shapes and bright colours, still keeping the imagery pretty realistic. Although my subjects were anything but animals, I was having fun with it. I had two solo exhibitions, was invited to speak before local art groups on numerous occasions and sold my art at local art fairs.



Father's Day, oil on linen, 60x50cm

I've only had two cats in my life but they both played very important roles in my artistic development.
My childhood cat was named Matros, which means "sailor" in Russian. I was 10 years old when I painted his watercolour portrait. I think it was my first 'adult' painting. It became my mum's favourite, and she, half-jokingly, compared all my future works to it. "Almost as good" was high praise.
The second cat is my now seven-year-old Maine Coon, Rio, the love of my life and the reason why I paint animals. The first portrait of him was my own art therapy painted after he was diagnosed with patellar luxation and hip dysplasia, a genetic condition his breed is, unfortunately, prone to. But it gave me an idea. I'll do pet portrait commissions to cover the cost of his treatment, I thought. I advertised on social media with zero results. However, a few of my friends saw how difficult I was finding it and ordered portraits of their pets – and up to this day I'm extremely grateful to them. Not least because the most amazing thing happened in the process. Something clicked. I was completely and totally hooked and in my element. I knew I was going to keep painting animals.

Immediately, it just felt right.
Like I was doing something true, something real, something I did not need to invent and could not fake. I felt connected to my subjects; I was talking to them while painting. I wanted to get beyond likeness and paint their personalities. I enjoyed the results of my efforts, was excited about going to the studio and was enthusiastic like never before. The feedback was more than encouraging; one after another, people were saying I captured their pet's essence. Some ▸

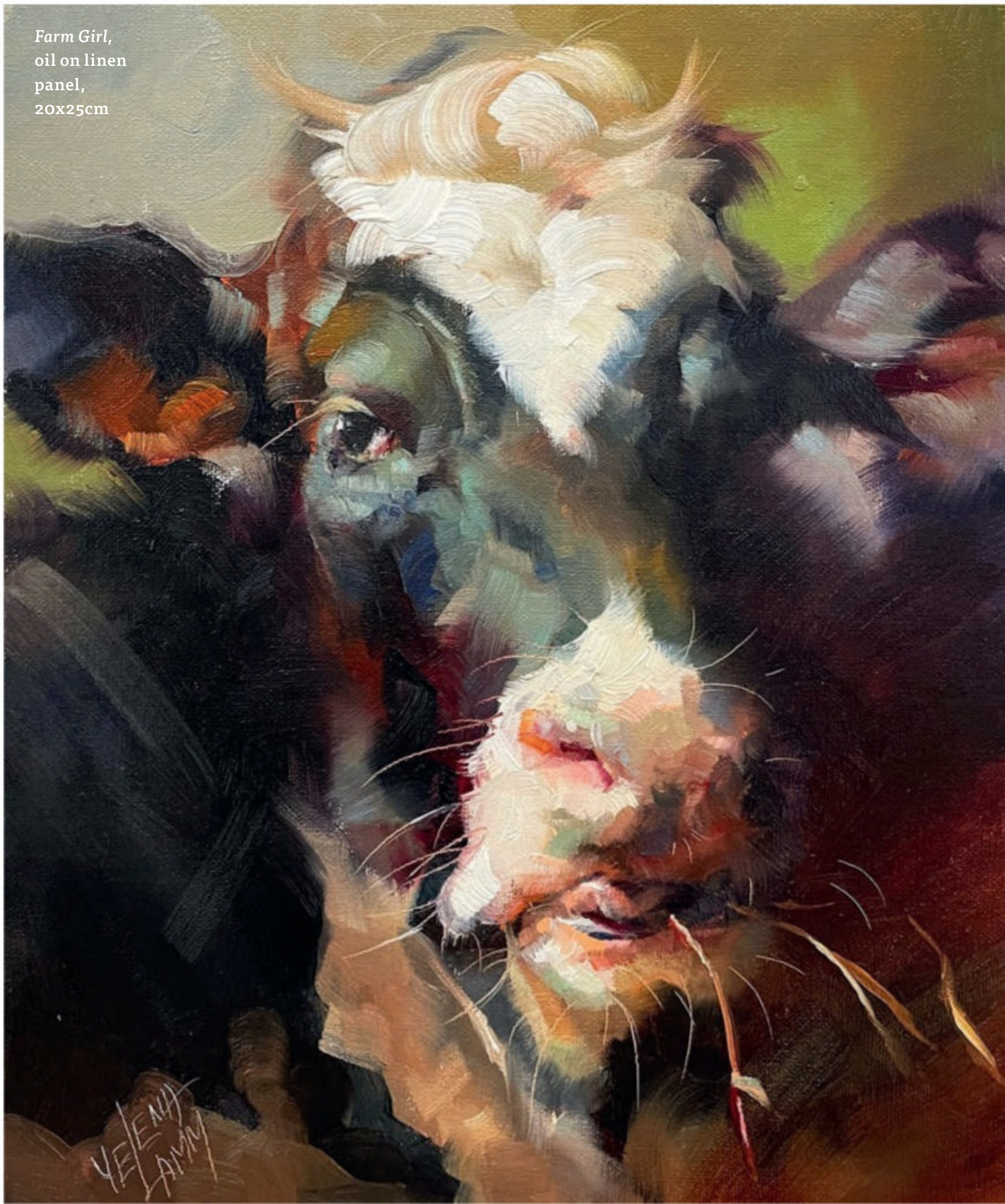


Neighbours, oil on linen, 76x30cm

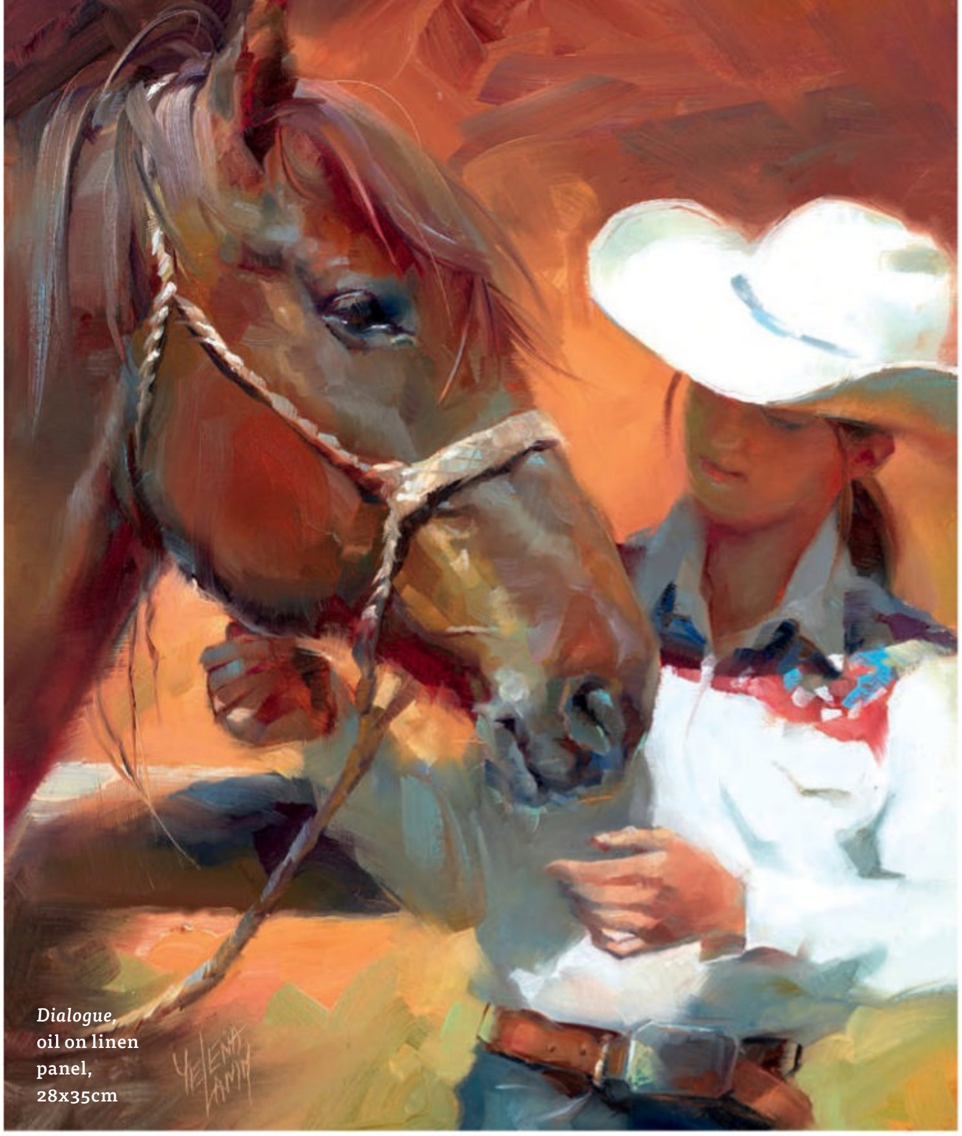
even cried when they first saw the portrait. From a craftsmanship point, I knew I was shifting to the next level as a painter, and it was happening naturally. Painting animals gave me purpose and, at the same time, helped me set up my goals and a path for professional growth.

What's not to love about cows? They are social and friendly. Cows' facial expressions are hilarious and very cute, they have beautiful eyelashes, the best hairdos and the softest ears. From an animal portrait painter's point of view, cows are a dream subject. Still, I had no idea they were going to become my most popular subject. After I painted all my friends' animals and several portraits of Rio, I turned to painting farm animals: goats, alpacas, pigs and, of course, cows. My very first two cows were sold almost immediately, and then a larger piece with four cows became an ARC (Art Renewal Center) finalist and also sold straight away. Several commissions followed, and more cow paintings were sold. I think I've painted and sold enough cows for a decent size dairy farm.

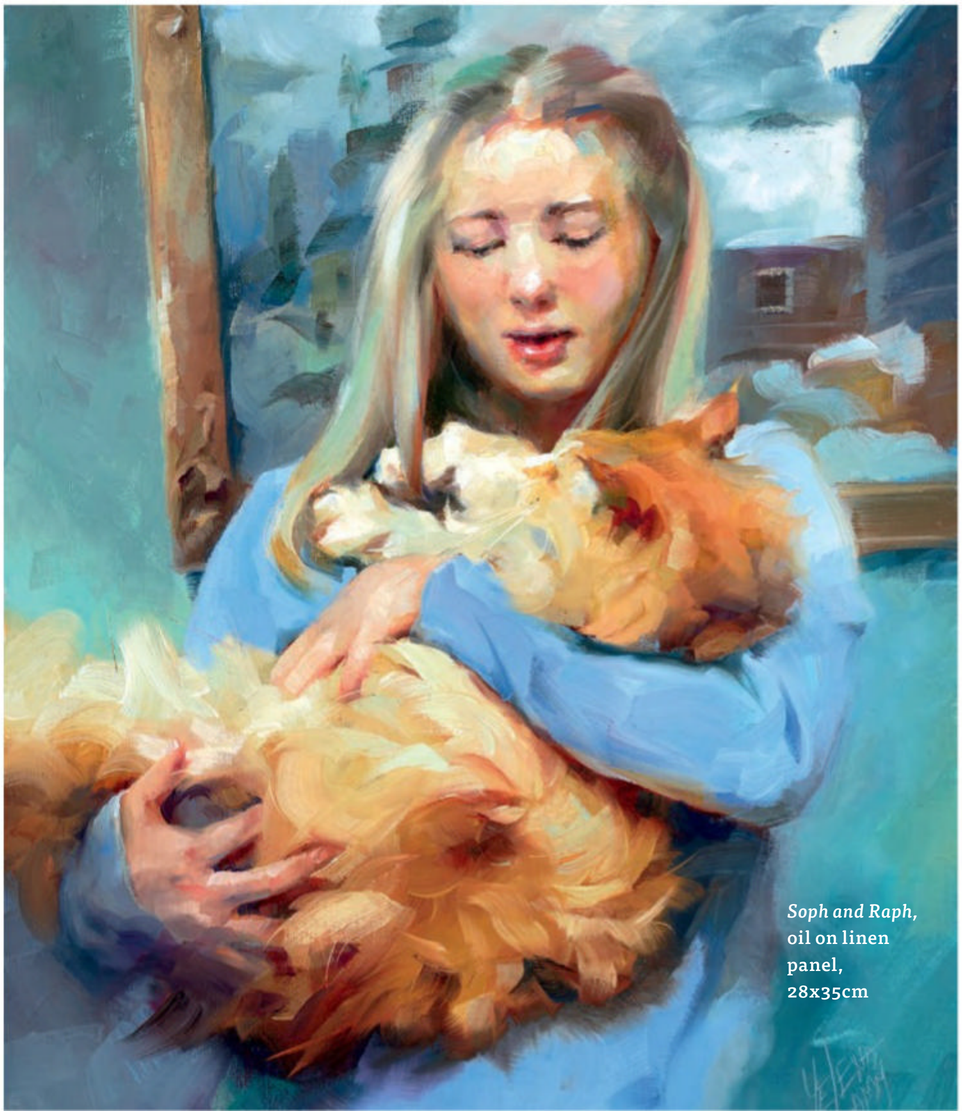
I do believe animals have their own souls. As I mentioned before, I talk to my subjects when I paint them and I'm imagining what they may be thinking of. With commissioned works, I ask my clients to tell me stories about their animals. I need to learn and understand as much as I can about my subjects before I paint them. When working on my own pieces, I assign animals with characters and personalities, trying not to swivel into a chasm of



Farm Girl, oil on linen panel, 20x25cm



Dialogue, oil on linen panel, 28x35cm



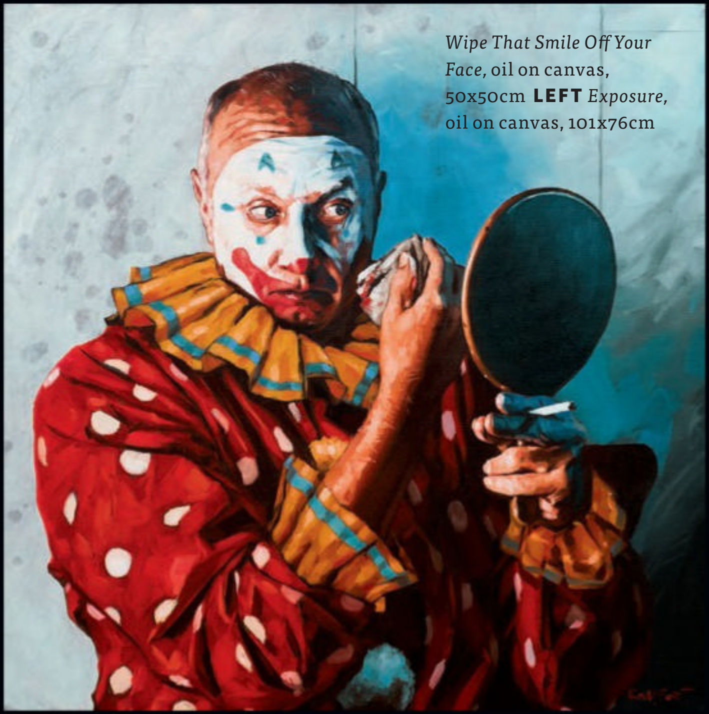
Soph and Raph, oil on linen panel, 28x35cm

anthropomorphism. First and foremost, I love and respect my subjects.

I can describe myself as a representational artist who paints mostly alla prima. I enjoy bold expressive brushstrokes while painting direct, and more tightly described details at the same time, so my work often combines both. I mentioned that I used acrylics for some time, but as soon as I got a dedicated studio space, I switched again to oils and never looked back. I'm trying to keep my painting schedule as Monday through Friday. Sometimes I need to spend a day or two doing design work. Sometimes I spend weekends painting. I only know that if for one reason or another, I'm away from my studio for too long, I'm anxious to be back.

My studio is on the third floor of a rundown house we bought and split into apartments, mine is on the top floor. We opened up the space as it had a low ceiling and way too many walls. It became a 60 sq. meter room with a cathedral ceiling; and I absolutely love it. It's my happy place and I smile every time I walk into it. I furnished it with some office furniture (a design firm I was working for at the time closed their office right at the same time) and a vintage couch set I bought for $50. I'm a night owl and often work late so I don't care much about not having a traditional north-facing window and use daylight LED lights instead. I installed the hardwood floors myself, which I'm very proud of it. It has a full bathroom, a kitchenette and a storage space; everything I need as an artist. And I don't pay rent. Quite the opposite; I collect rent from three apartments downstairs. Buying this house was insane but it turned out to be the best financial decision I ever made.

Soon enough I realised that stylisation was a convenient way to cover up my lack of knowledge and technical skills in representational painting. Now my heroes are artists like Ilya Repin, John Singer Sargent and Joaquín Sorolla. When I get stuck and I'm not sure how to go about something I am working on, when I have questions, I look to how famous artists did it. I also took painting workshops from living artists whose work I admire: Joshua LaRock, Michael Timothy Davis, Jennifer Gennari and Anna Rose Bain. From each, I learned a lot. I kept adding to my own artistic arsenal, and I know this process will never stop. That's the real beauty of it.
yelenalamm.com □



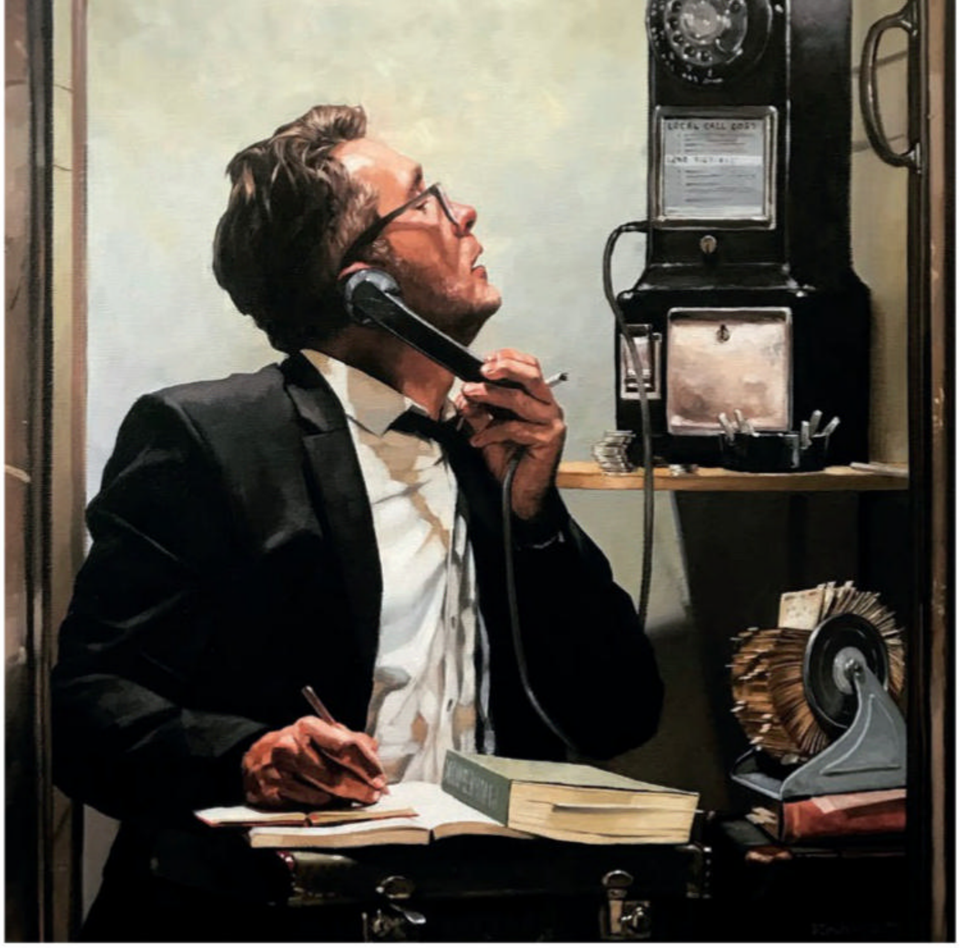
Wipe That Smile Off Your Face, oil on canvas, 50x50cm **LEFT** *Exposure*, oil on canvas, 101x76cm

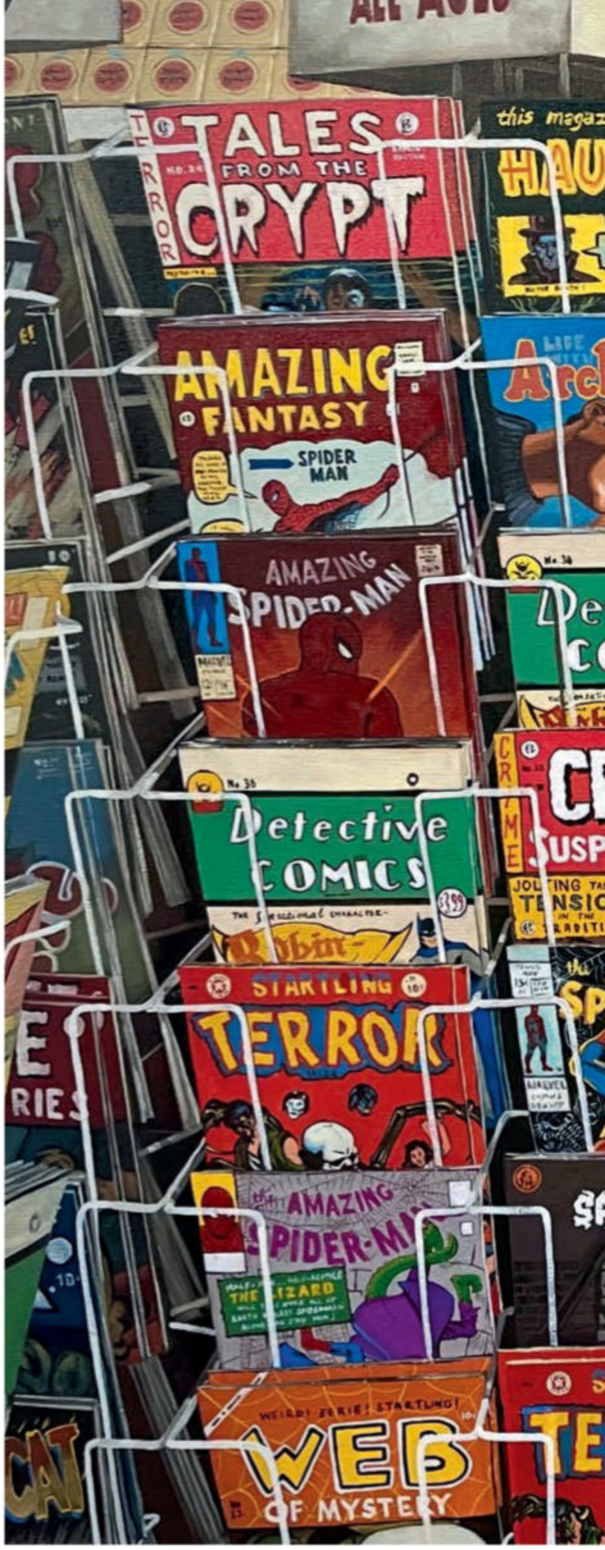
Will Rochfort

WILL ROCHFORT's cinematic paintings hark back to the days of the Hollywood Golden Age. *Niki Browes* finds out all about his process

LIKE MANY ARTISTS, Will Rochfort's childhood was spent drawing, copying Disney characters from the TV, building models out of cardboard or making stop-motion animations with plasticine. For some reason, he was also always drawn to the bright lights and colours of American pop culture. It wasn't his upbringing that influenced this: whilst his family always encouraged his creative output, he grew up in a small town called Lymington on the south coast of England, a long way from the Golden Age of Hollywood that fills his work. He suspects it came from the films he grew up watching and cites *Indiana Jones, The Goonies*, *Superman* and *Jaws* as particularly memorable.

He describes his style of painting as somewhere between realism and impressionism. Someone once described it as 'posed reality,' which struck a chord as every element of his paintings has been staged in some way. He cites Norman Rockwell as his biggest influence and, at university, studied the US artist's methods of painting, including the way he photographed his models and his materials. This informed the prep work for Will's pictures and is a crucial – and lengthy – part of his process. He's found that the more energy he puts into this, the more successful (and easier) the painting will be. This involves roping friends and family in to-be models, and building props, sets and costumes, all of which are staged, photographed and then spliced together in a compositional sketch – all ready for his next Americana-inspired piece of work. ▸





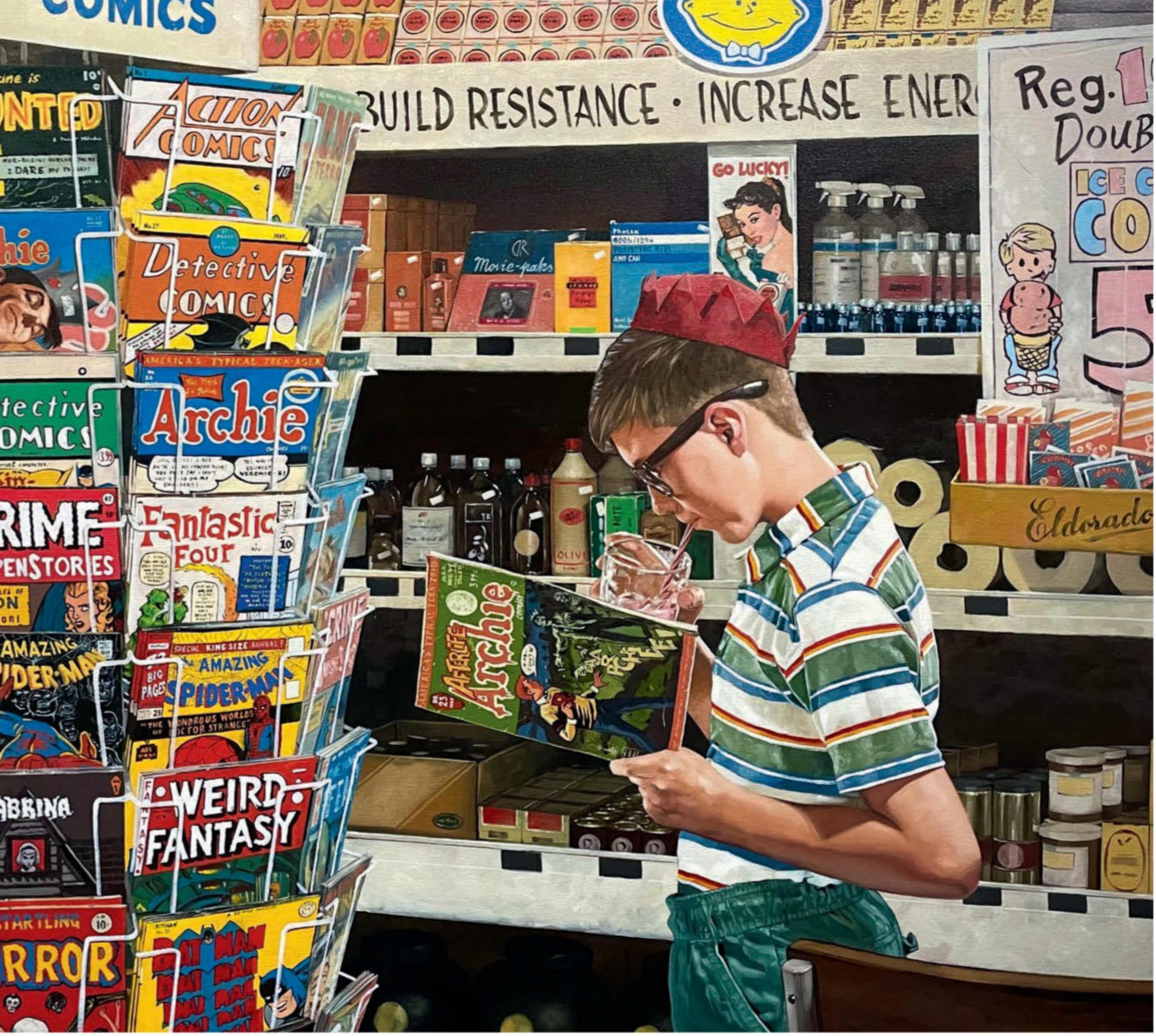
My goal was always to have an art-orientated career.
At one point I wanted to be an illustrator, an animator or a character designer for films; in one way or another, it always centred around the figure. Slowly my focus moved to portraiture, and I began to play with gouache watercolours and acrylics. But then I discovered Norman Rockwell and it was like being struck by lightning. I decided to try oils, which I had always been scared of, and after that, there was no going back.

It's probably easiest to describe how I stage my scenes using one of my paintings as an example.
I recently finished a commission that showed the opening night of Peter Pan in 1904. It was a huge canvas showing the inside of a theatre, the seats and stage filled with figures and a hundred other little details so, it was a little daunting, but my first thought is always to scribble down quick ideas. The next step is to find a location. In the case of the Peter Pan piece, we contacted a local theatre that gave us full access to the entire building for a whole day, which was incredible. I built a few props; a cardboard cannon, costumes for the lost boys, Captain Hooks hook and parts of a pirate ship set to go on the stage. I use my friends and family as models, so at this point, I start to find people who would like to be in the scene. For this piece, I used almost my entire family; I have a lot of nieces and nephews who were perfect for the Lost Boys!

On the day of the shoot, I loaded a van and headed over to the theatre with Adam Lynk, a brilliant photographer who is like my creative consultant on each shoot and helps me hugely with the composition but also takes care of the technical side, which means I can focus all my energy on directing everyone. We always arrive early, in this case about five hours before the models turn up, to set up the lighting and arrange the set. I like to have everything ready to go so that when people arrive, we can get the shoot done as quickly as possible. Then I run around and take hundreds of photos. There's always room for improvisation and we'll usually try different poses but overall it stays the same as I originally drew it at the beginning. It's sometimes very stressful but always a huge amount of fun.
After that, I'll go away and take the best elements from each image and combine them into one compositional sketch. I'll transfer this sketch to the canvas using either the grid method, my projector, or my freehand; it all depends on the complexity of the piece. And then, finally, I start painting.

Rockwell is the one that I get compared to the most and I always take it as a huge compliment.
He was the reason I started painting in the first place and it's still his work that I turn to when I'm struggling for inspiration. But I'm also hugely inspired by Edward Hopper, Joaquín Sorolla, and of course, John Singer Sargent, whose economy with the paint (something I think Rockwell was a master of as well) is something I strive for in my own pictures. But mostly my inspiration comes from films. It can be a whole film, a single scene or just the atmosphere that can make new ideas pop into my head. My painting *Ticker Tape* showing the parade thrown for the Apollo 11 astronauts was inspired by a split-second scene in the film *Hidden Figures*. And my biggest-ever painting of a roulette game in a casino was taken almost directly from the Hitchcock movie *To Catch A Thief*.

My studio is my favourite place in the world.
I used to work from home but 10 years ago, moved to my studio, which is about a mile away from my house; it was the best move I ever made. I like being able to close the door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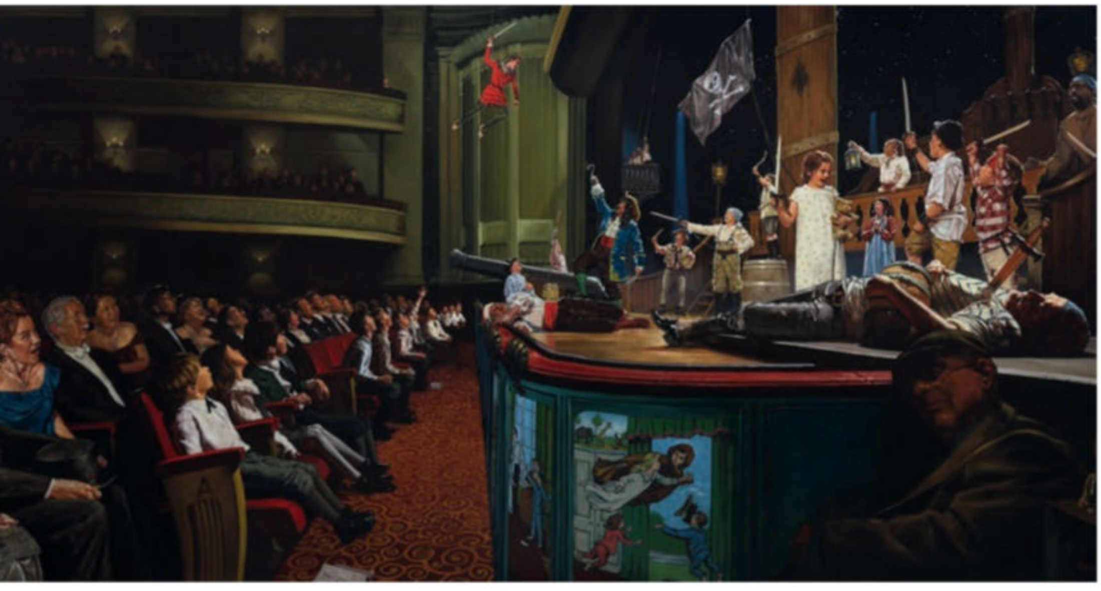
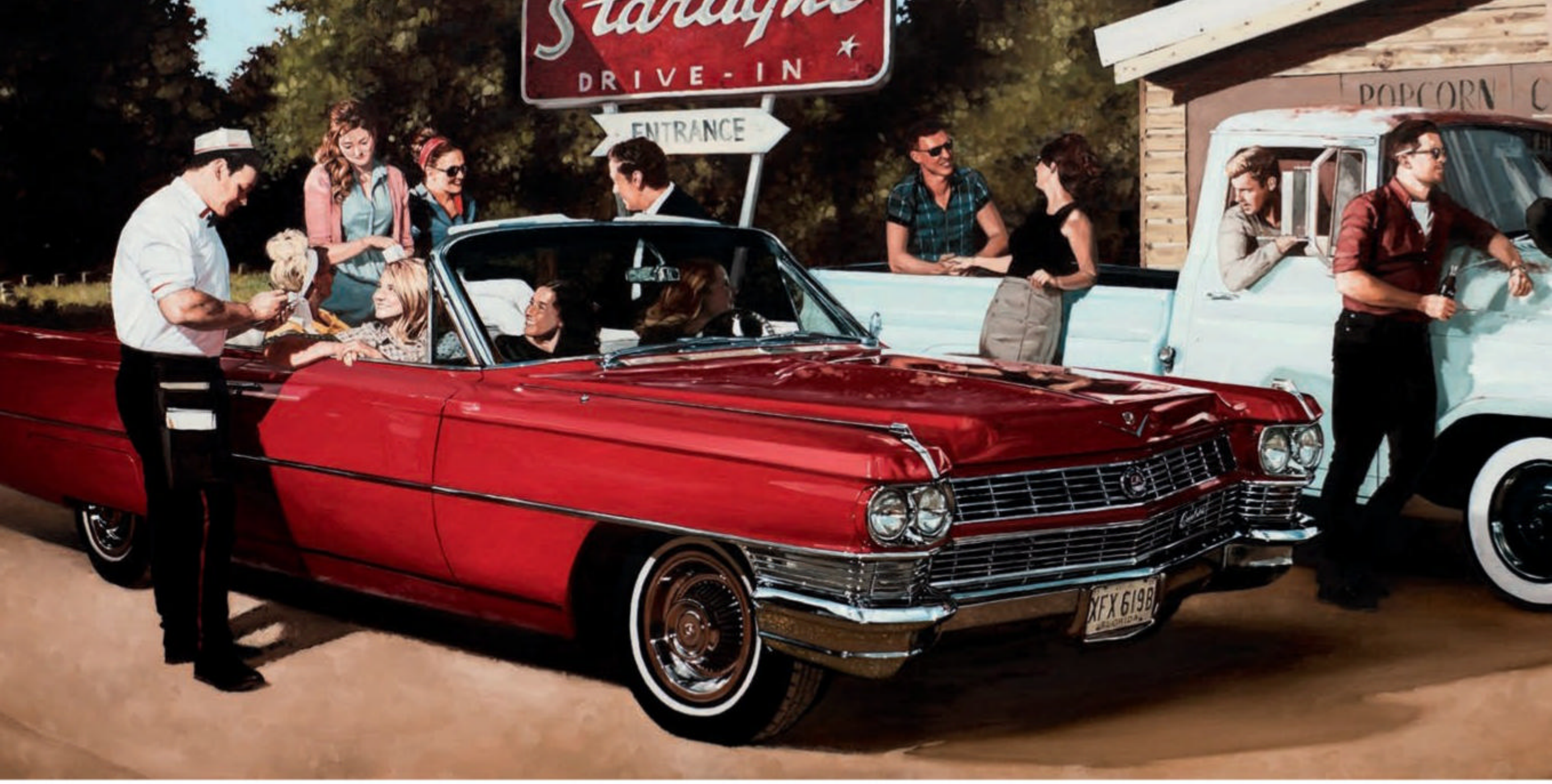


TOP LEFT *The Travelling Salesman*, oil on canvas, 50x50cm **ABOVE** *The Soda Shop*, oil on canvas, 91x132cm **LEFT** *Opening Night*, oil on canvas, 21x106cm

at the end of the day and separate myself from the work completely, and then go back the next day with fresh eyes. It's not a huge space but it's filled with props I've made for my pictures, a couple of workbenches, all my paints, canvases, books and old palettes. There's a guitar on every wall and I've got shelves stacked with old suitcases, antique cameras, bowling balls, vintage cigarette packets and typewriters. Amongst all the works-in-progress on the walls are my kids' drawings and right in the middle is my easel. The doors open out onto a field with horses and I'm surrounded by other units. There's ▸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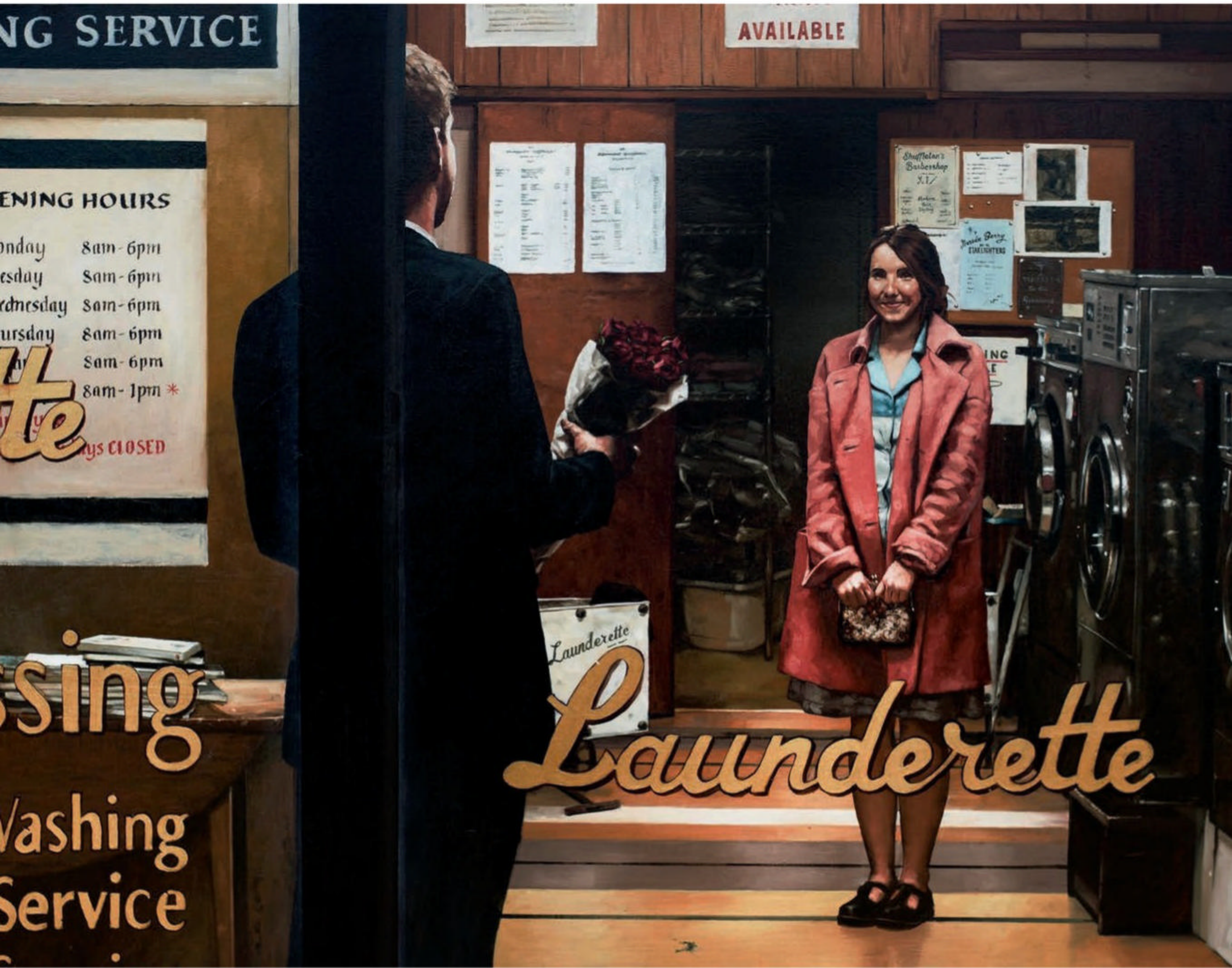
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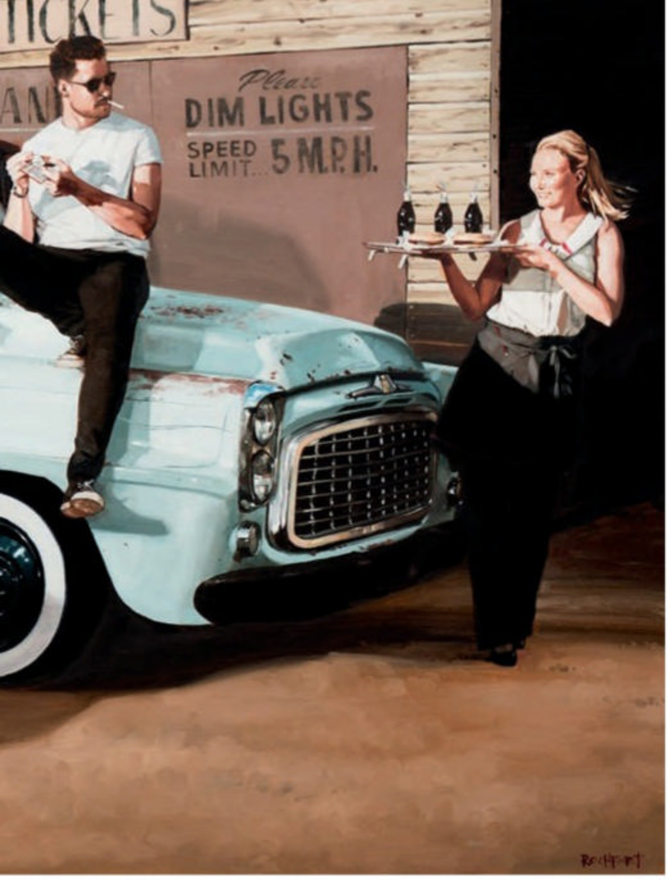
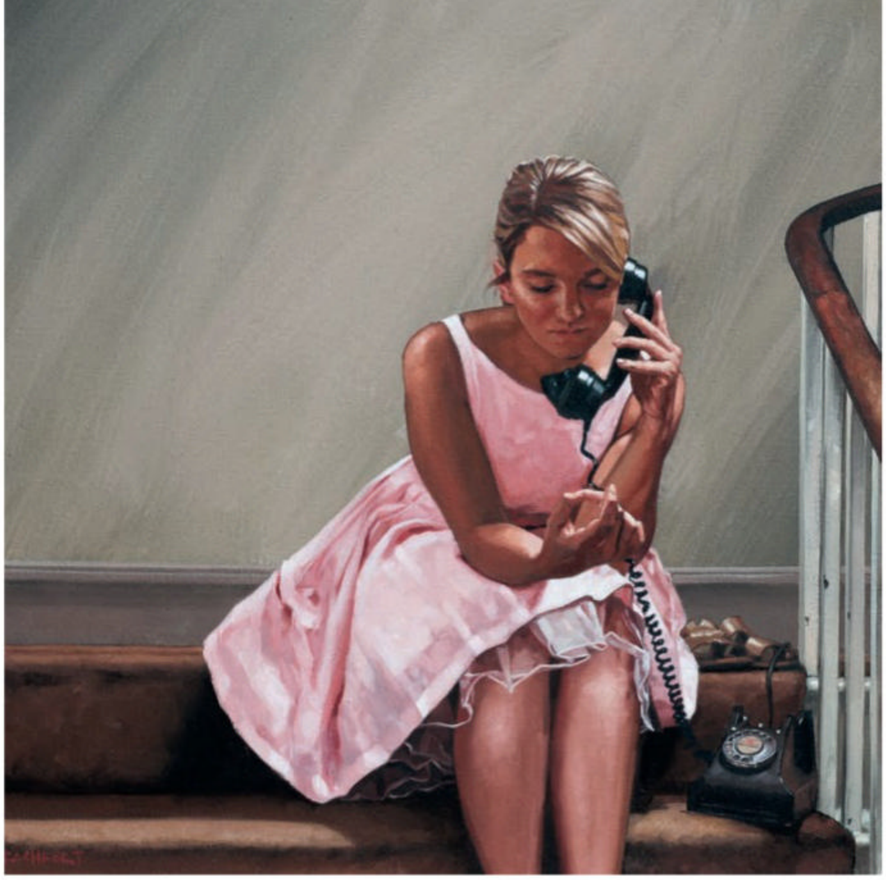
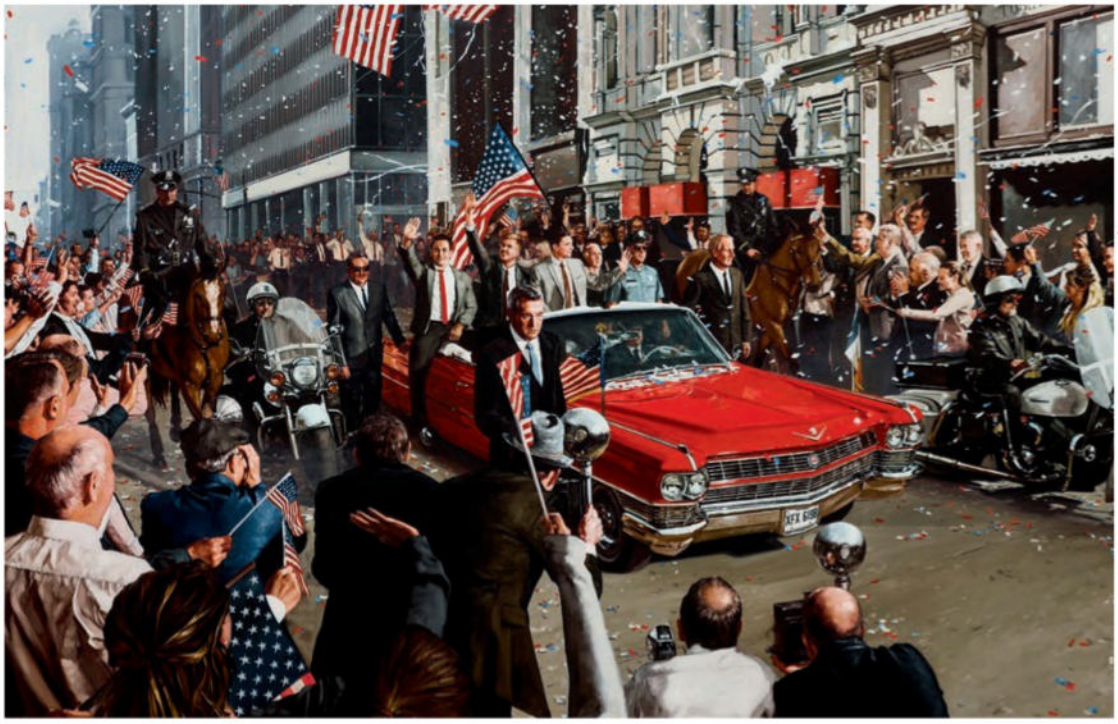




Take any opportunity that you can because you never know what it might lead to

a really great community of small businesses which is nice for when I need a break and a year ago they opened a bar, which always helps!

When I started out, I went up and down the country with my paintings literally under my arm and walked into galleries to introduce myself.
I got turned away a lot but, every now and again, someone would take me on. In the beginning, you might hear no a lot more than yes but you've got to keep going and, if you really want it, it will happen. Take any opportunity that you can because you never know what it might lead to. Years ago, I was home for the summer from university and my mum saw a tiny ad in the local paper asking for artwork for that year's annual New Forest Show near where I live. They wanted equestrian art, so I wasn't going to bother, but my mum made me give them a call. I ended up sending in my figurative work and got accepted into the show. Two years later, the lady who had curated the event called me up and said she had been asked to put together a group of artists from around the country in support of the 2012 London Olympics. She asked would I like to be involved? So before even leaving uni, I was touring the country exhibiting and selling my work in some incredible places. A few years after that, the same lady called me up again and told me she now ran a gallery at Heathrow's Terminal 5 and asked whether I would like to exhibit with them. The gallery was right next to the first-class lounge and suddenly I was meeting people that otherwise would never have seen my work let alone buy it for their homes, cinemas and hotels. It changed everything for me. All that from a tiny ad in the local paper that I nearly ignored. So really, I owe it all to my mum.

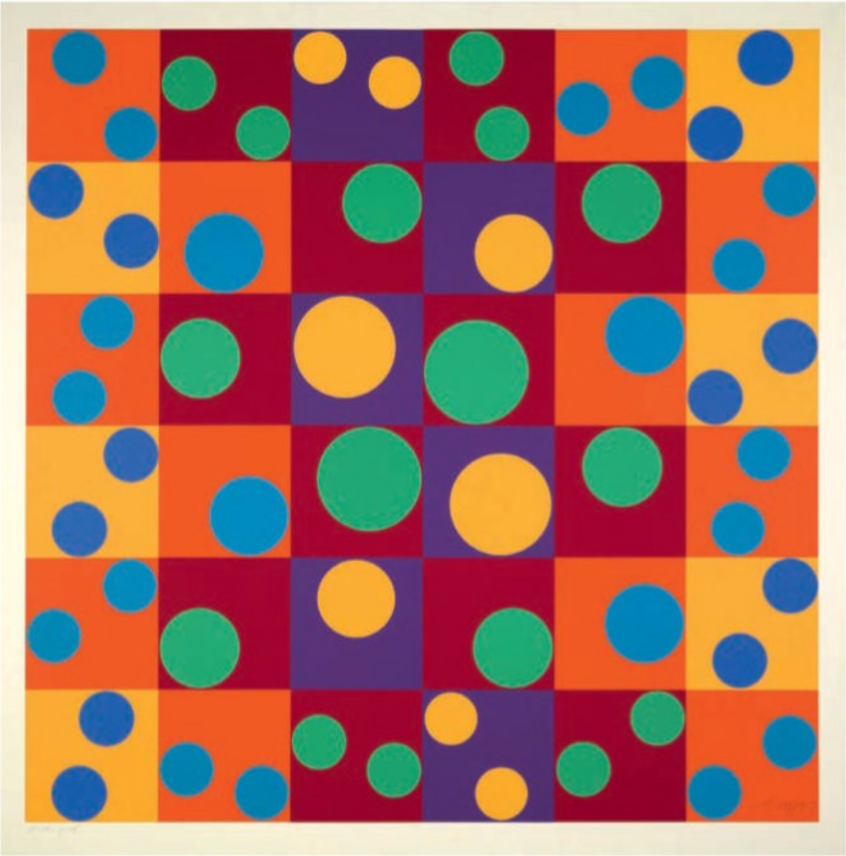


TOP LEFT *The Ozoners*, oil on canvas, 214x76cm **TOP RIGHT** *The Excuses*, oil on canvas, 50x50cm **LEFT** *What Time Do You Finish*, oil on canvas, 122x92cm **ABOVE** *Ticker Tape*, oil on canvas, 182x111cm

I want my art to be a form of escapism for people.
In the same way you might get engrossed in a film or a good book, I hope that someone looking at my pictures can have a few minutes where they are taken away to another time and place. One of the best compliments I often get is when people say that they'd like to live in the world of my paintings. That makes me think, you know what? I might've done something right.
williamrochfort.com □

Visual culture

Rule-breaking and revisiting local tradition were central to **THE CASABLANCA ART SCHOOL**'s revolutionary way of making art after Morocco gained independence from France in 1956 – with extraordinary results. By *Martha Alexander*



TATE. © DACS, 2023

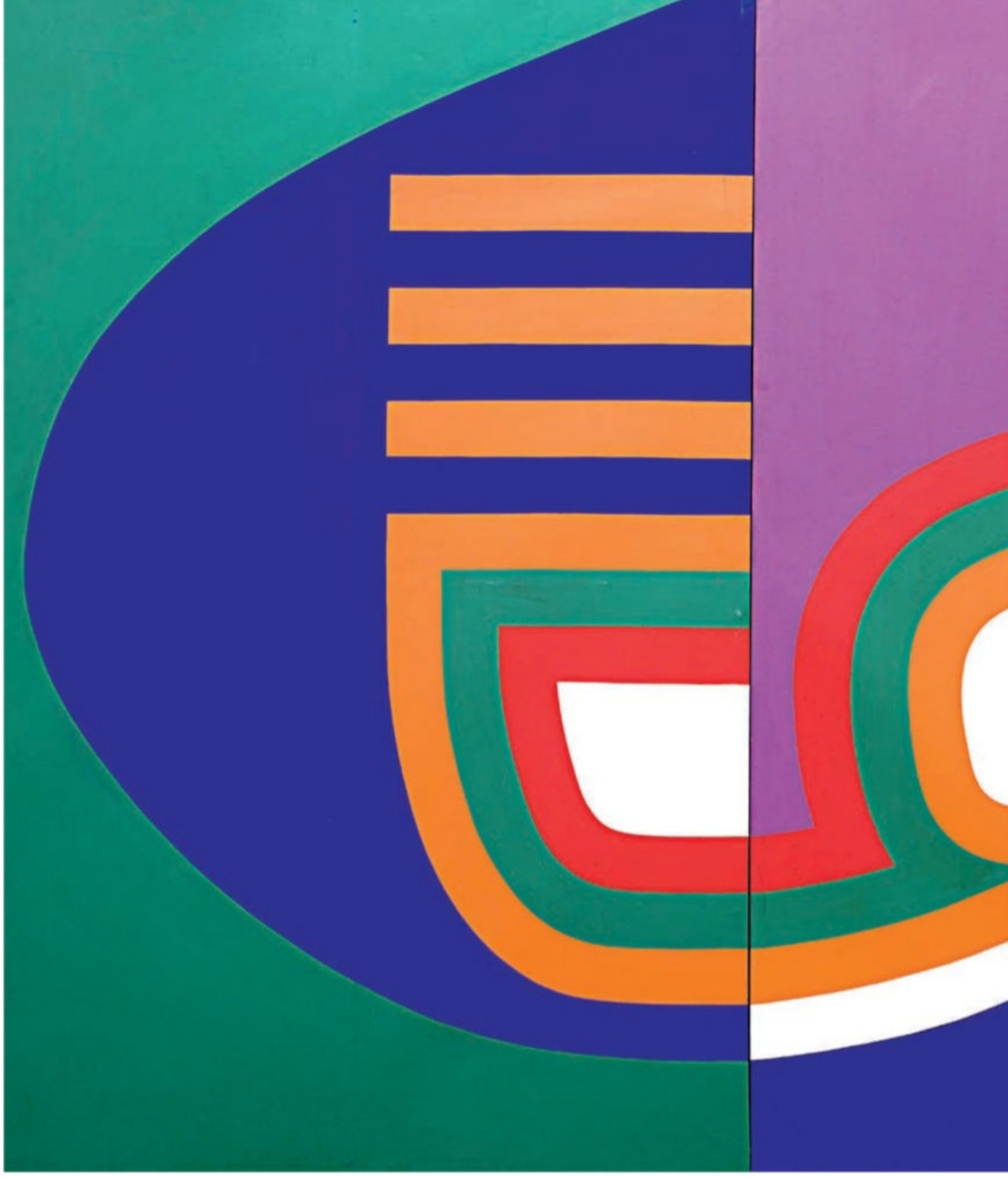
ABOVE Herbert Bayer, *Birthday Picture I*, 1970, screenprint, 75×75cm **RIGHT** Mohamed Melehi, *Composition*, 1970, acrylic, 120x100cm

"There are so many stories and each story is a discovery, you just try to connect the dots..." Morad Montazami is talking about the rich and complex history of the Casablanca Art School – a seat of learning but also a place of revolution and rule-breaking that ultimately became synonymous with an entire cultural movement. It is also the subject of a new exhibition Montazami co-curated at Tate St Ives in Cornwall.

The Casablanca Art School: Platforms and Patterns for a Postcolonial Avant-Garde 1962-1987 is the first major museum exhibition dedicated to the school and has been a long time in the planning; research has taken place piecemeal over the last 10 years. Works by more than 20 artists, most of which are vivid, avant-garde paintings teeming with colour and a pleasing, generous use of shape, are worthy of a wider audience than they have perhaps enjoyed up until now. Together with photographs, murals, ceramics, crafts, journals and typology, they will help to tell the story of this remarkable school and the artists who made it thrive.

L'Ecole des Beaux-Arts de Casablanca was founded in 1919 by French Orientalist painter Édouard Brindeau de Jarny whose curriculum followed European standards, ▶

SOCIETE GENERAL COLLECTION



fashions, techniques and disciplines. All instructors were French nationals and the minority of Moroccans admitted to the school had to be given special permission to show their work in any exhibitions. Supposedly, Moroccan students were encouraged to become technicians and craftsmen, while French students were primed for auspicious careers in fine art. Montazami explains that all teaching was based "on colonial environments, colonial thinking and colonial systems of power over education in Morocco." On a practical level, students were taught using western techniques and with western materials – they would use easels and work-from-life models, for example.

This all changed in 1956, when Morocco gained its independence from France and it is from this point onwards that the Tate St Ives exhibition particularly focuses.

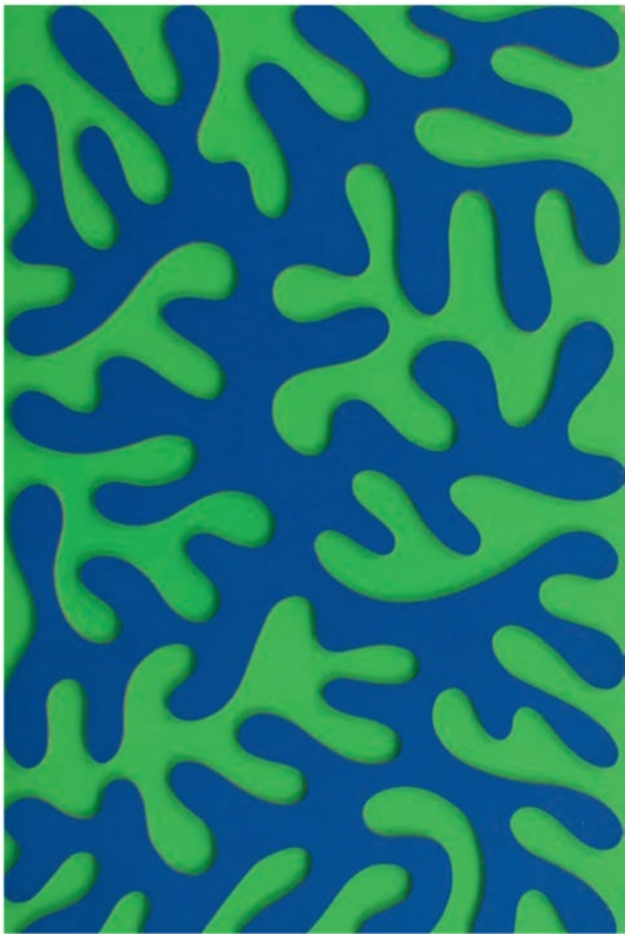
After 1956, life at the school – the outlook, the ethos, the methods and the vision – began to change slowly. But it was when artist-professor Farid Belkahia was appointed Director in 1962 that things began to truly transform. Along with colleagues Mohammed Chabâa, Mohamed Melehi, Toni Mariani and Bert Flint, Belkahia – who had studied at École des Beaux-Arts in Paris – encouraged and participated in ways to look beyond western tradition when it came to making art. Deeply influenced by the Bauhaus Manifesto – which essentially did away with divides between art, craft, design and architecture – the staff at Casablanca Art School used this framework in a Moroccan context.

Students were inspired to revisit local culture, landscapes and lifestyles, such as the craftsmanship of the Berbers, and incorporate these into their own practice. This was not just for aesthetic reasons. "They were taught to integrate art into society to prepare students to create and adapt their visual vocabulary for social or even commercial purposes," explains Montazami. "To integrate into the newly independent country's economy was a big deal – there was a whole economic and architectural infrastructure. They wanted to produce a new generation of very versatile visual practitioners rather than artists, strictly speaking."But how did they do it? "They had to overcome, challenge or deconstruct easel painting," he says. "Instead using other forms of painting devices or formats beyond the canvas or integrating collage taking to the walls, to the shops, to the streets and semi-public places."

Breaking convention was central to ploughing their own furrow. Belkahia shunned traditional canvas and instead painted on calf's skin. Melehi used car paint instead of the standard, conventional acrylic. Meanwhile, Chabâa looked to classical calligraphy and drew out its shapes and rhythms, finding a way to incorporate them with modern typography and other more commercial art and design principles. These – and others like them – were revolutionary acts which, when viewed collectively, resulted in the emergence of an entirely new and completely unique visual culture.

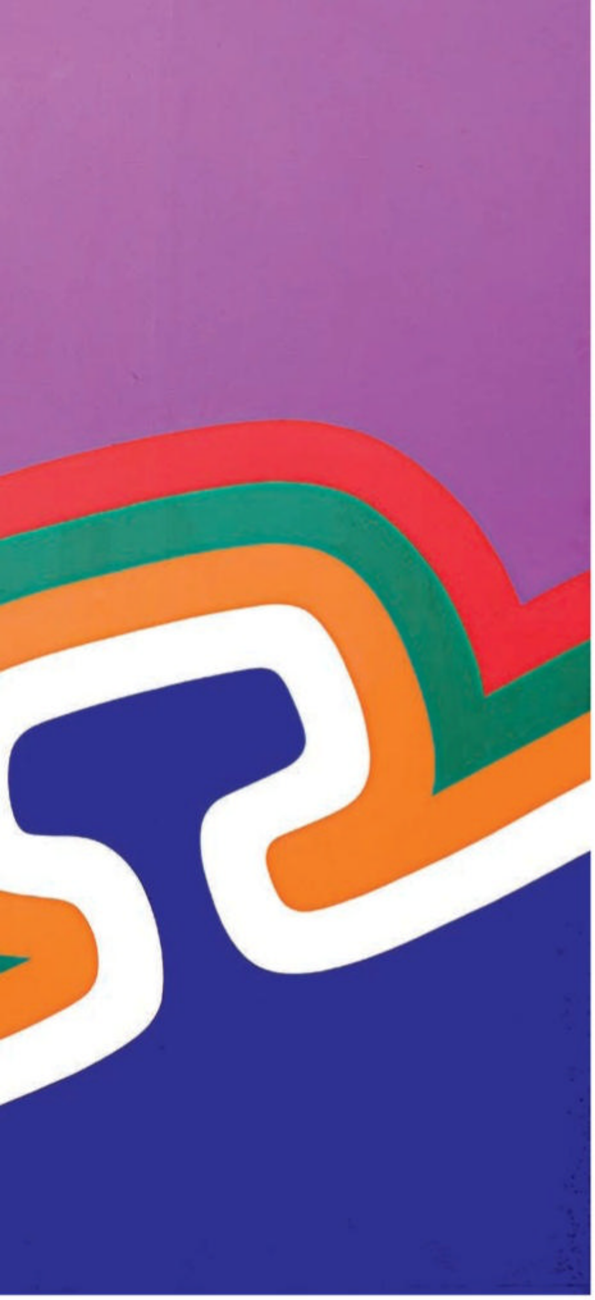
The exhibition at Tate St Ives will look back at notable exhibitions within the movement's progress, putting a pin in the standout moments in its history. One such show was the 1968 student exhibition at the Arab League Park Pavilion, which was one of the first collective, tangible manifestations of what this new way of working was all about.

While plenty of the pieces from the show are borrowed from renowned Moroccan

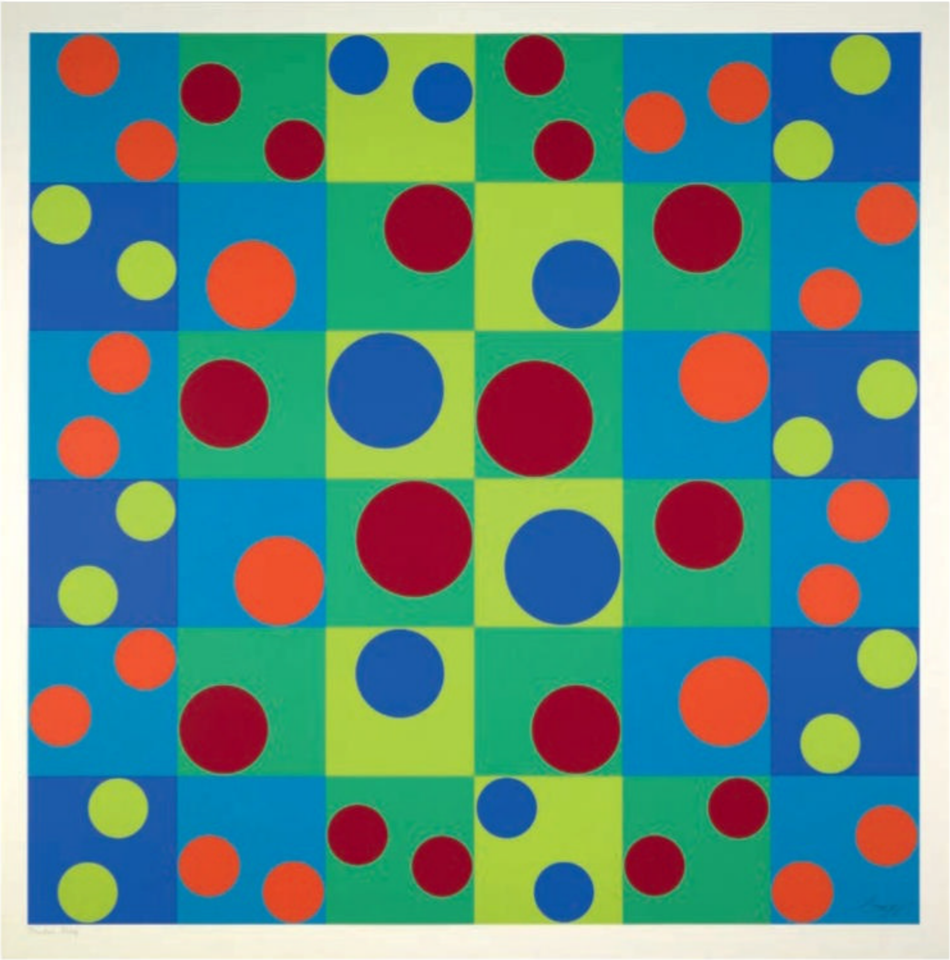


ABOVE Mohammed Chabâa, *Composition*, 1967, acrylic, 152x202cm **RIGHT** Malika Agueznay, *Composition*, 1968, acrylic, 100x65.5cm

COURTESY THE ARTIST



SOCIETE GENERALE DE MAROC COLLECTION

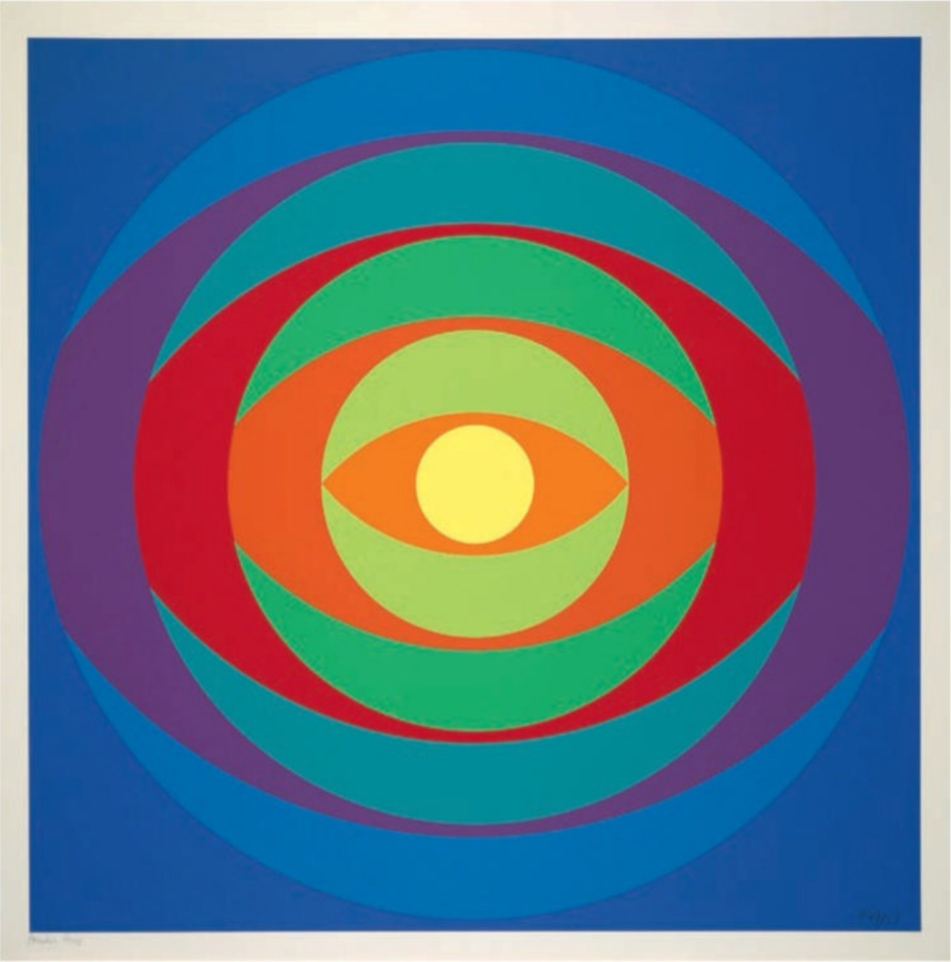


TATE. © DACS, 2023

Herbert Bayer, *Birthday Picture II*, 1970, screenprint, 75×75cm

Students were taught using western traditions with western materials

collections – both private and public – a lot of the curatorial team's work on the show has been a discovery: Montazami describes endless photographs, videos, newspapers and other documents uncovered from storage. He loved unearthing and piecing together connections between members of the Casablanca school and artists or practises within Europe. But he says one of the most exciting discoveries of the show has related to the role of female artists within the movement. "Women have always been overshadowed over time," he says, speaking both generally and specifically in relation to the Casablanca Art School. "Malika Agueznay – she is alive today and ▶



TATE. © DACS, 2023

Herbert Bayer, *Yellow Centre*, 1970, screenprint, 75.5×75.5cm working in Casablanca and is a very interesting figure."

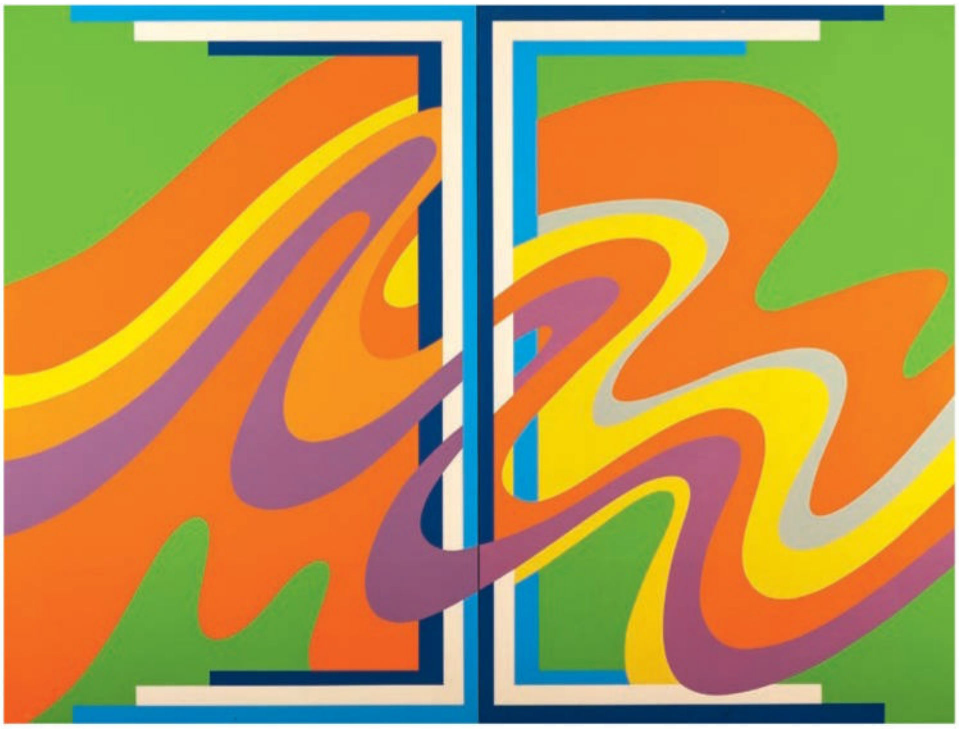
Agueznay arrived at the Casablanca School of Fine Arts in 1966 and her work very much captures the spirited modernity of what her tutors and peers were trying to achieve. He also cites Anna Draus-Hafid, the Polish wife of painter and professor, Mustapha Hafid, who – along with her husband – opened a weaving studio at the Casablanca Art School in the late 1970s, which was of course very much in keeping with the school's artisanal ethos.

But one of the most important women in movement was Toni Maraini, an artist, activist and art historian who was responsible for penning manifestoes for the group. Montazami struggles when asked if there are any standout pieces. "That is so difficult," he says, after a long pause that gives away how much he is truly wrestling with the idea of favouring any of the paintings in the show. While he concedes that the shaped canvases are exciting and a great example of how the group broke with tradition, he points to Melehi's flame paintings which, as is the case for most of his work, borrow geometric patterns from Berber culture including rugs and tiling as well as from Arabic calligraphy. Montazami also cites two "incredible works by Belkahia – shaped canvas on animal skin. "But really, despite showcasing so many individually significant paintings, the power of the exhibition is in its wholeness and sense of collaboration. Seeing all of this work – and taking a deep dive into the circumstances and cultural climate from which it materialised – gathered together is to see the magic of the movement. It is the moment that all of the dots connect and the story can unfold.

"These moments of creating art in the street, improvising in outside studios, travelling throughout the Souss and other rural parts of Morocco to meet with the artisans and craftsmen to learn about the carpet making and jewel making – all of that is shown," says Montazani. "It's a whole ecosystem and there are so many discoveries." And incredibly, Montazami says there's a whole lot more where these works – each a vivid jewel each imbued with the pure power of heritage – come from: "Some of the best discoveries are still to come."

Today, the Casablanca Art School is alive and thriving – and how could it not, with such a strong, impassioned and fruitful legacy?

The Casablanca Art School: Platforms and Patterns for a Postcolonial Avant-Garde 1962-1987 will run from 27 May 2023 to 14 January 2024 at Tate St Ives ☐



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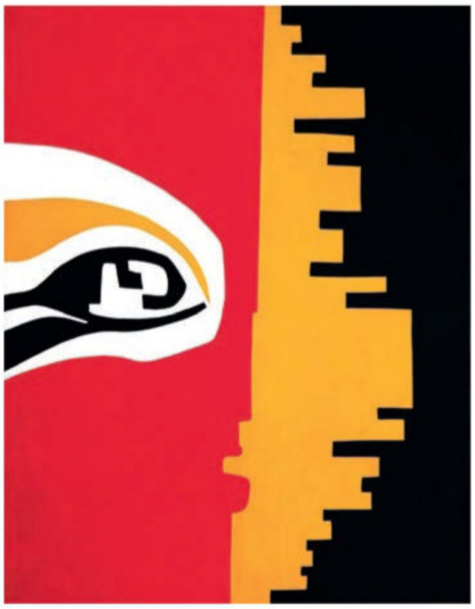

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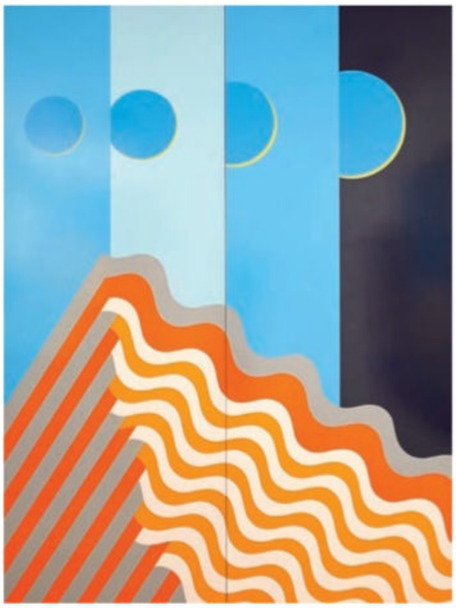

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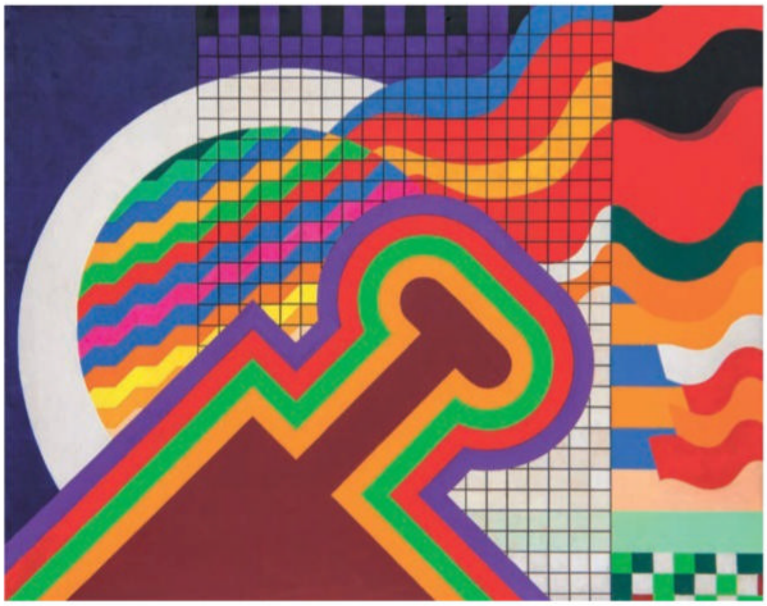
TOP Mohammed Melehi, *Untitled*, 1983, Cellulose paint, 150x200cm **ABOVE LEFT** Mohammed Chabâa, *Untitled*, 1965, acrylic on canvas, 15x15cm **ABOVE RIGHT** Mohamed Melehi, *Volcanique 1 et 2*, 1985, cellulose paint, 200x150cm **RIGHT** Mohammed Chabâa, *Untitled*, 1977, acrylic on canvas, 213.4x182.9cm



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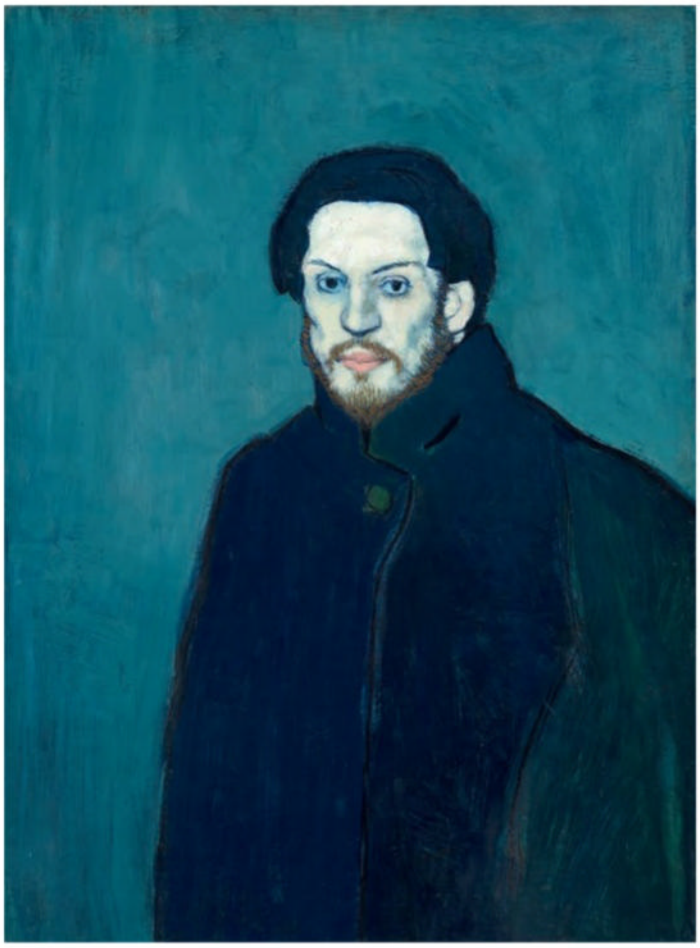


LEFT *Self portrait*, 1901, oil, 81x60cm **RIGHT** *Jacqueline with crossed hands*, 1954, oil, 116x88.5cm

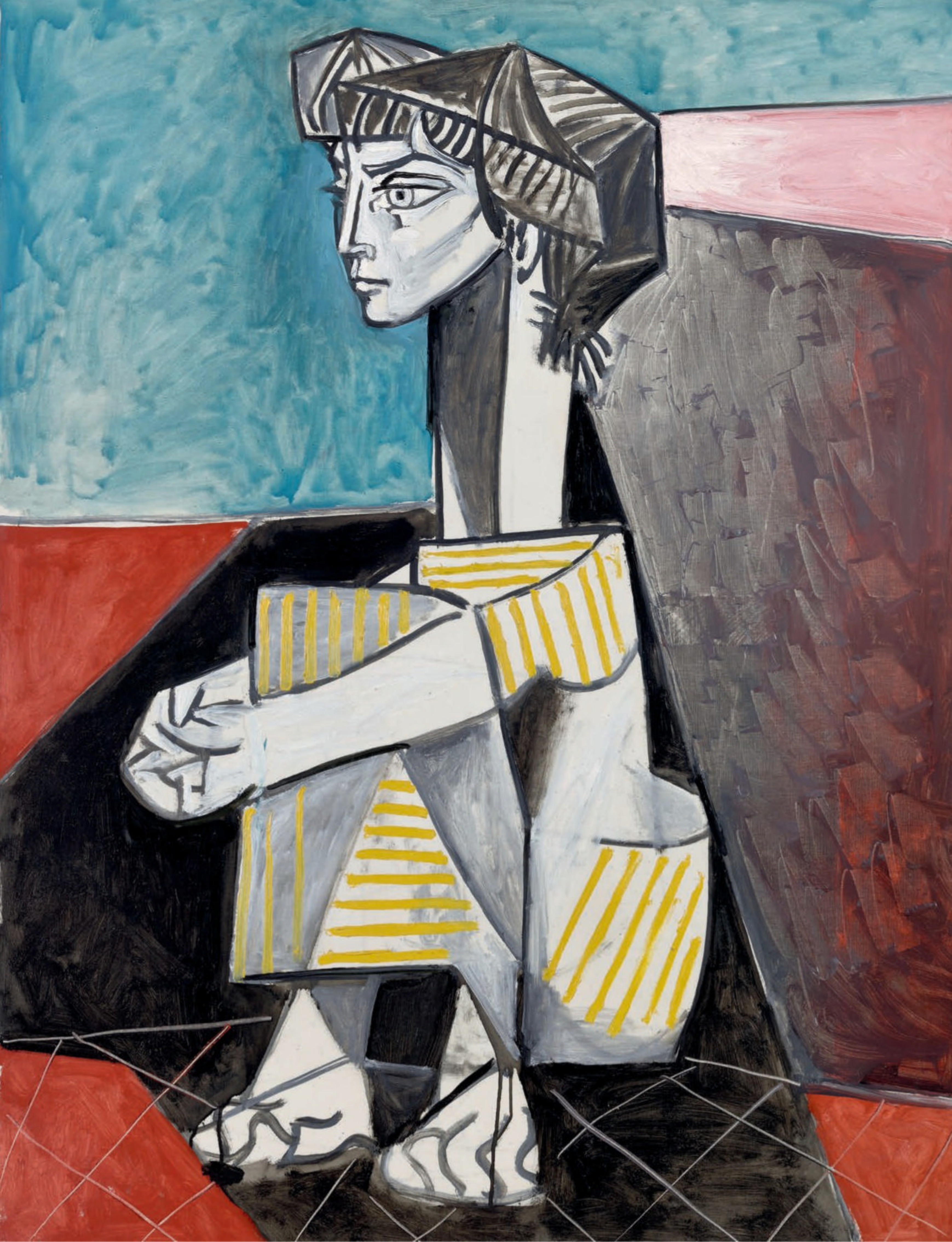
MUSÉE NATIONAL PICASSO-PARIS

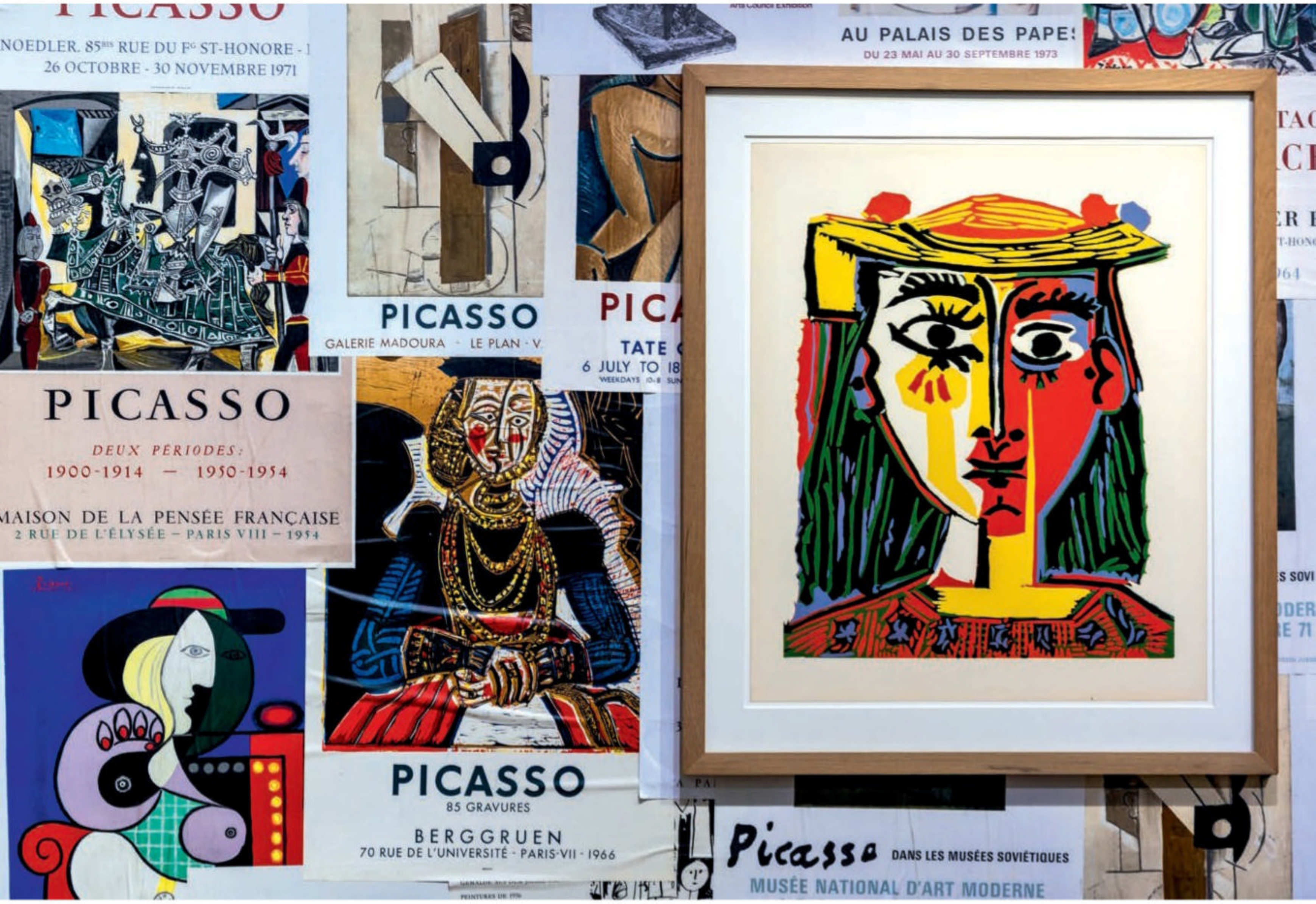
Picasso

HIS LEGACY 50 YEARS ON

It is 50 years since the Spanish artist **PABLO PICASSO** died on the morning of 8 April 1973 at Notre-Dame-de-Vie, his farmhouse home in Mougins, France. A new show, curated by Sir Paul Smith, playfully examines his legacy. By *Rosalind Ormiston* ▶

MUSÉE NATIONAL PICASSO-PARIS




PICASSO
NOEDLER, 85BIS RUE DU Fg ST-HONORE
26 OCTOBRE - 30 NOVEMBRE 1971
AU PALAIS DES PAPES
DU 23 MAI AU 30 SEPTEMBRE 1973
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PICASSO
DEUX PÉRIODES:
1900-1914 — 1950-1954
MAISON DE LA PENSÉE FRANÇAISE
2 RUE DE L'ÉLYSÉE – PARIS VIII – 1954
PICASSO
85 GRAVURES
BERGGRUEN
70 RUE DE L'UNIVERSITÉ · PARIS-VII · 1966
Picasso
DANS LES MUSÉES SOVIÉTIQUES
MUSÉE NATIONAL D'ART MODERNE

MUSÉE NATIONAL PICASSO-PARIS

MUSÉE NATIONAL PICASSO-PARIS

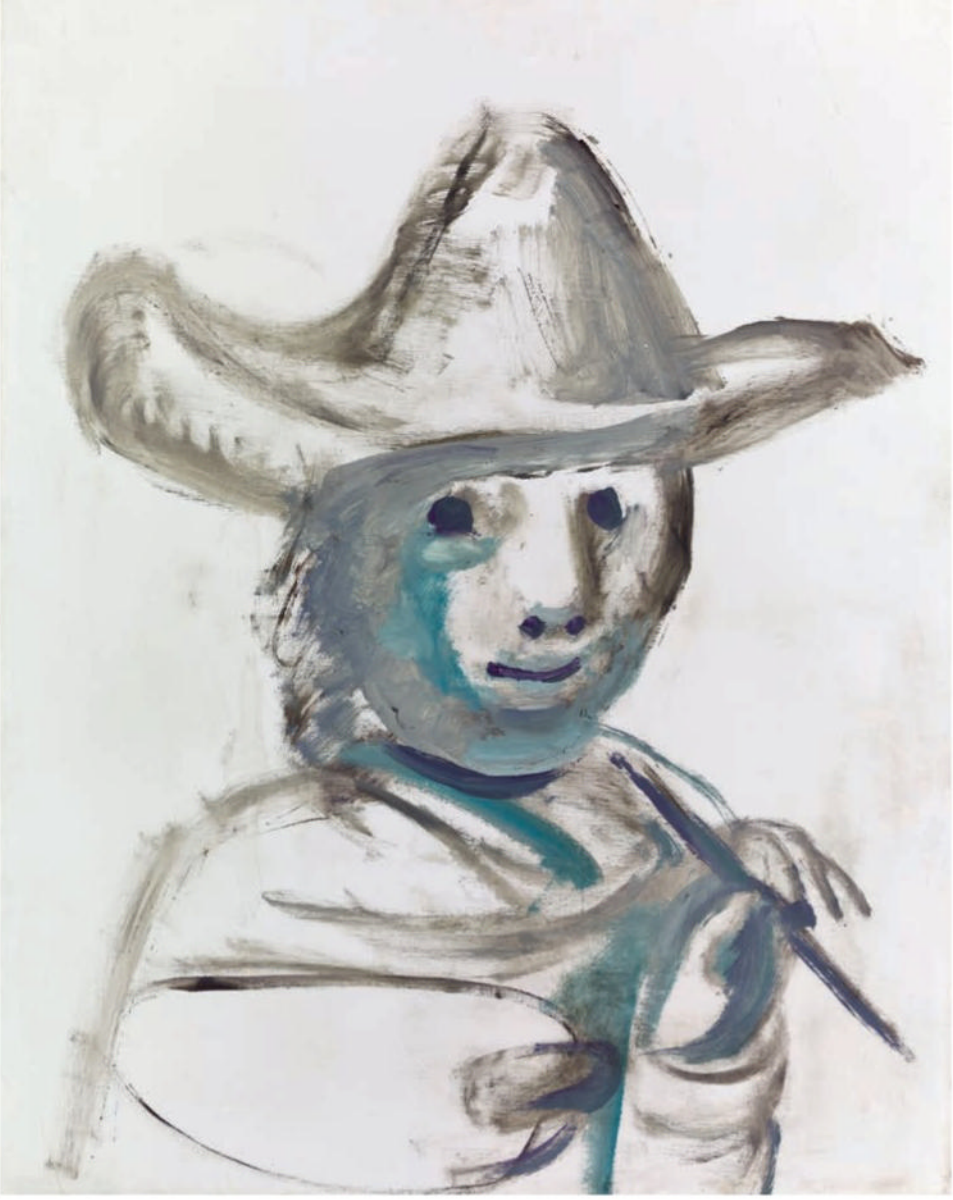
TOP A murial of Picasso's exhibition posters **LEFT** *Seated Woman*, 1937, oil, 130x97cm **ABOVE** *Paul as Harlequin*, 1924, oil, 76.2x52.1cm

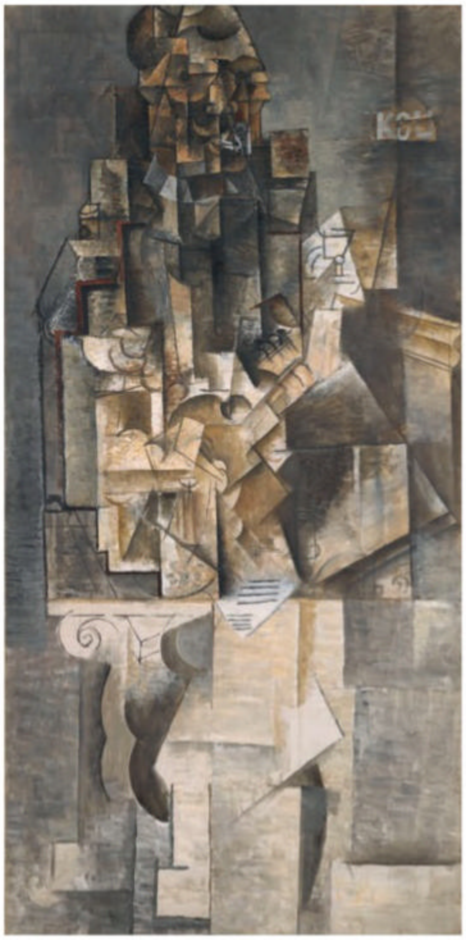
THE PROFESSIONAL CAREER of the most influential artist of the 20th century spanned nearly 80 years. He was 91 when he died and had continued working until a short time before he died. His mother said that Picasso could draw before he could speak, which could account somewhat for his prolific output. One of his last self-portraits, *The Young Painter* created on 14 April 1972 – Picasso dated all his works – is part of a special exhibition *Picasso Celebration: The Collection in a New Light!* at the Musée national Picasso-Paris. It is curated by the British fashion designer Sir Paul Smith, to mark the 50th anniversary and Picasso's enduring legacy.

The diversity of Picasso's art springs from his early days growing up in Malaga, and La Coruña where, while studying art, he created newspapers, painted portraits and sold artworks for a few pesetas. His talent was already visible as a 15-year-old with his work chosen for major expositions in Malaga and Madrid. In Barcelona he shared a studio and mixed with Catalonian artist-friends, following them to Paris when another painting was included in the prestigious Exposition Internationale Universelle in 1900. In Paris, he visited the Louvre learning from Old Masters and contemporary artists. He visited galleries to see what sold, and where he could make his mark. His explanation was 'good artists copy, great artists steal.' He had ambition and the drive to be a success.

Picasso and Sir Paul Smith have much in common, from the creative diversity of their work to a superlative eye for colour and form. Smith has taken on the role of guest artistic director to curate this rehang of the museum's collection. He has worked with curator Cécile Debray, President of the museum and heritage curator Joanne Snrechis, to give the display a contemporary, offbeat interpretation. Their aim is to surprise the many people who know Picasso's work and attract new visitors to see his work for the first time. Debray commented that the new hanging is "a playful and joyful invitation to rediscover all of Picasso's creative fields, painting, sculpture, ceramics and graphic arts, through the sharp and mischievous eye of a great contemporary creator." Sir Paul Smith sees it as a spontaneous, instinctive view of Picasso's work, "Hopefully, we've managed to put together more of a visual experience, in a way that is interesting for younger audiences and those that are not very knowledgeable about the work of this great master."

The exhibition opens with a simple sculpture *Tête de taureau Printemps*, 1942, made from a bicycle's leather saddle and metal handlebars. Picasso identified himself as the bull in many works.


MUSÉE NATIONAL PICASSO-PARIS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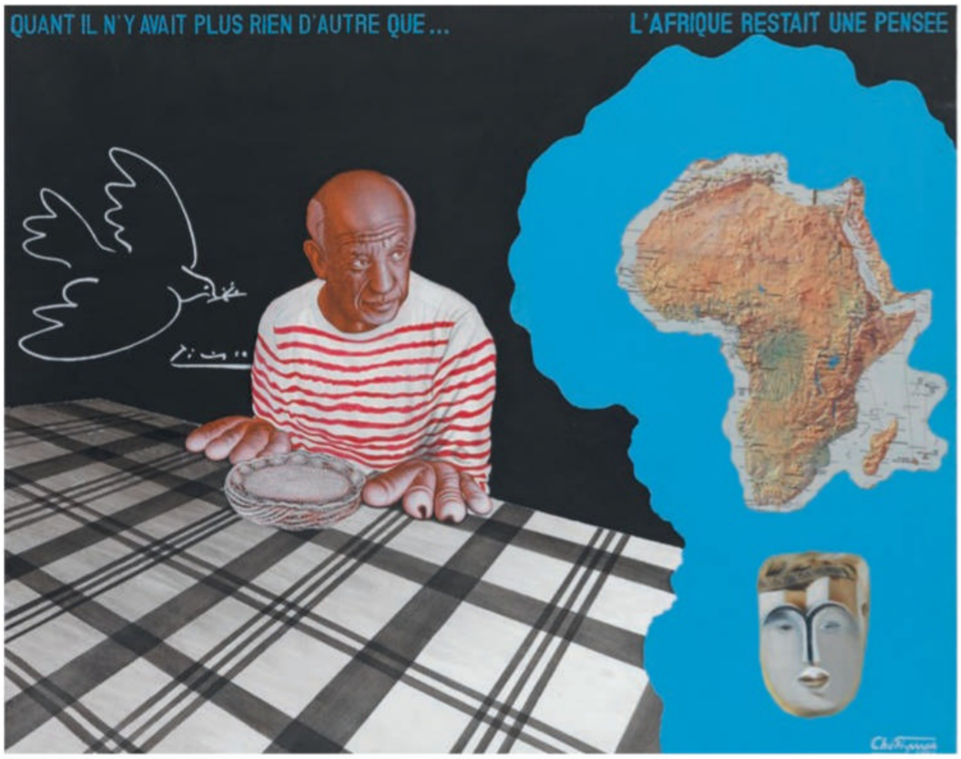
ABOVE *The Young Painter*, 1972, oil, 91x72.5cm
LEFT *Autumn Guitar Man*, 1911, oil, 154x77.5cm

Sir Paul Smith is a keen cyclist. This work draws two remarkable people together, as a reflection of Smith and Picasso's personalities, both witty and uninhibited. The show continues with a room display of posters, advertising Picasso exhibitions held over the decades, in a dazzling, less serious art historical approach toward the masterpieces that defined his career. Picasso's first selling exhibition in Paris was at Galerie Vollard in 1901, his final major exhibitions were held in 1970 and 1973 in Avignon. In the intervening years, hundreds of shows, held worldwide, were advertised on city-street posters, drawing in and attracting new audiences.

This exhibition captures the energy with which Picasso explored art from many sources to create new forms, most visible in cubism and surrealism, avant-garde sculptural techniques and ceramic design. An early work *Chateau Noir*, 1905, focuses attention on the influence of the Post- ▶


QUANT IL N'Y AVAIT PLUS RIEN D'AUTRE QUE...
L'AFRIQUE RESTAIT UNE PENSEE

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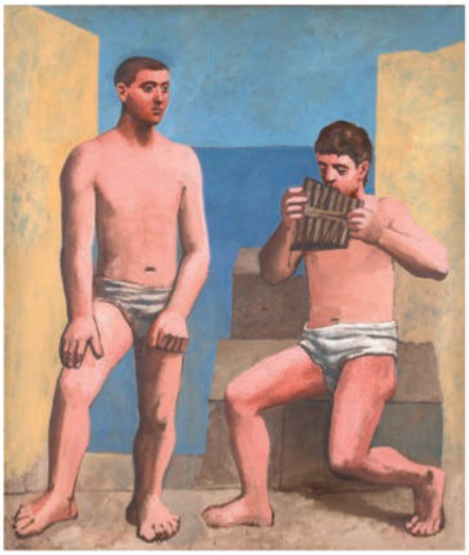


MUSÉE NATIONAL PICASSO-PARIS

© PAUL SMITH

ABOVE Chéri Samba, *Where there was nothing else left...Africa remained a thought*, 1997, acrylic, 81x103cm **LEFT** *La Flute de Pan Automne*, 1923, oil, 205x174cm **BELOW** *Le Pardon*, 1888, Émile Bernard (1868-1941)

Impressionist Paul Cezanne (1839-1906). Following Cézanne's method of breaking a composition into fractional squares or cubes of colour, Picasso with the French painter Georges Braque (1882-1963) experimented, eventually reducing the human form and objects to multiple geometric facets, in progressing stages of what became known as Cubism. From the beginning, in Picasso's seminal work *Les Demoiselles d'Avignon*, 1907, the progression to monochromatic tones, shown in the near-abstract *Homme à la Guitare Automne*, 1911, was an extraordinary break with traditional art.

The hanging of the collection shows a sense of fun that Picasso would enjoy. He was so attentive to detail. His large painting *La Flute de Pan Automne*, 1923, created during his 'classical' 1918-23 period is hung in the Salon Jupiter of the Italian baroque building Hôtel Salé, built 1656-59, which houses the Musée national Picasso-Paris. It has a collection of over 5,000 works with nearly 300 paintings, over 300 sculptures, 1,700 drawings, and astonishingly over 200,000 pieces in Picasso's personal archive. Picasso hated parting with his work and this rehang features drawings, paintings and sculptures, personal to his life, including portraits of himself, his wives and children and his pet goat Esmeralda.

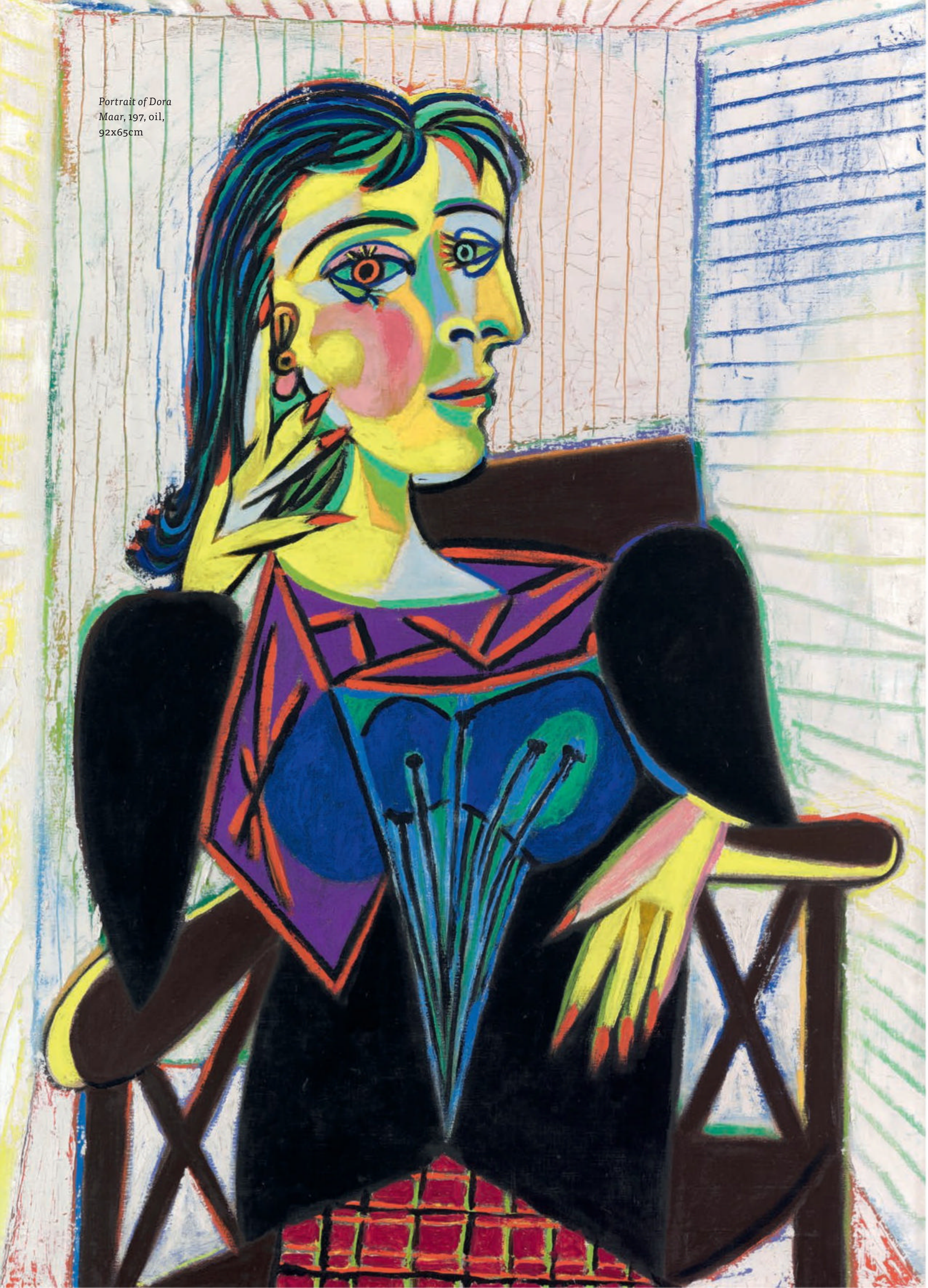
Within the exhibition, Picasso's work is displayed on colour-soaked walls, some decorated with vertical or horizontal multi-colour stripes; each work is intensified by its backdrop. Stripes are the signature of Paul Smith's designer brand. Art and design meld here to great effect. Subtle, playful links are visible too. The 1924 portrait *Paul en Arlequin* of Picasso's young son Paolo wearing a yellow and blue harlequin costume is displayed against a backdrop that picks out the colours and geometric pattern on a giant scale. Picasso would understand the humour of it.

The accentuation of small details blown up to grand proportions is a distinctive mark of Smith's curatorship. The surreal *Portrait de Marie Thérèse,* 1937, of Picasso's lover Marie Thérèse Walter (1909-77) is placed on a wall of green vertical stripes, drawing attention to her striped dress. It is a new way of looking at the painting, beyond its composition, to texture and fabric detail. And then one notices her blue hands and green hair. In turn, Picasso's three-quarter length *Self-portrait*, 1901, from his 'blue' period (1901-04) is sombre and Smith created a blue room for the paintings of this period. It signals Smith's lifelong immersion in the use of colour and how it creates mood and elation.

And what of the legacy of Picasso 50 years on? Many noted artists have quoted Picasso as an influence in their work. Part of this exhibition explores the work of contemporary artists, including the Argentine artist Guillermo Kuitca and Brussels-based Nigerian artist Obi Okigbo who have been inspired. *When there was nothing left...Africa remained a thought*, 1997 by Chéri Samba from the Congo, draws on Picasso's artistic ties to Africa. His war paintings – who can forget the horrors of war exposed in Guernica, 1937 – inform the work of the American artist Mickalene Thomas who has focused on racism and police violence in *Resist#8,* 2022.

The lasting impression of this celebration of Picasso should be the extraordinary diversity of his work, and Paul Smith's willingness to take the challenge of condensing it into a 50th anniversary. Smith said he is not an art historian. His design ideas came from the many paintings, drawings and sculptures that reflected the achievements of one of the greatest artists of the 20th century. In *The Young Painter*, 1972, Picasso looked back to his youth starting out as a painter; his eyes dark, like blackberries, staring out inquisitively at the viewer. His last self-portraits, knowing death was approaching, were intense and raw, showing human vulnerability and fear of death, which he always had. Creating works of such diversity must be the enduring legacy that Picasso left to artists of the 21st century.

Picasso Celebration: The Collection in a New Light until 27 August '23. museepicassoparis.fr ◻



Portrait of Dora Maar, 197, oil, 92x65cm

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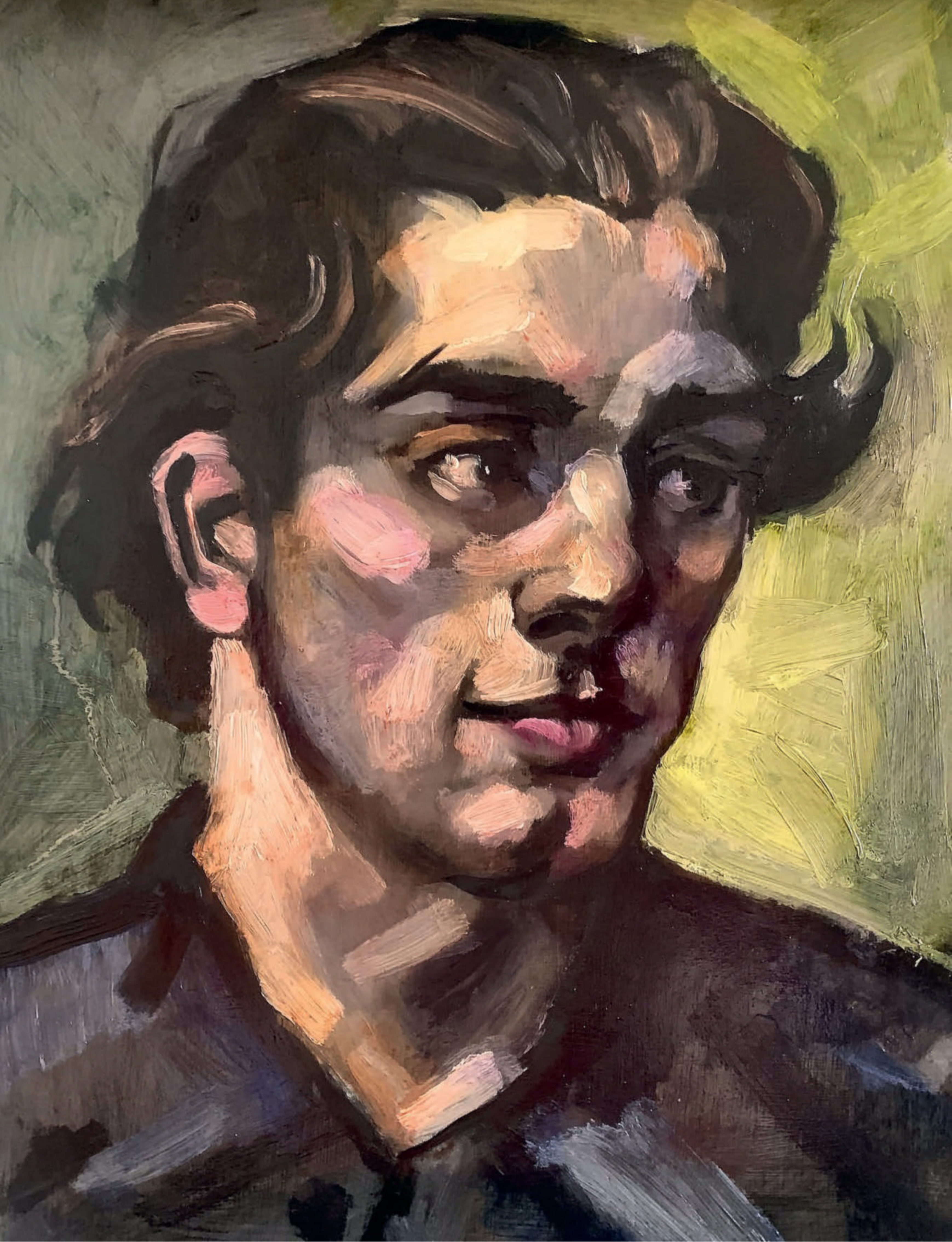

Layered glazing

AL GURY shows you how he painted a portrait in oil; starting with a preparatory drawing, a grisaille underpainting and finishing with classic glazing layers

GLAZING METHODS ARE OFTEN SHROUDED in myth and mystery because most artists think of them as very complex and made of many layers. The reality is that most glazing procedures are surprisingly simple. The magic comes in what the artist does with them.

This portrait demonstration is based upon one of the most simple and direct glazing methods. Late 16th-century painters such as El Greco are the role models for the approach in this demonstration. Among other elements of his aesthetic approach, El Greco creates a mostly Alla Prima, boldly painted, true grisaille underpainting in black and white on brown or grey ground. Many artists interchange the term grisaille with a painting in grey scale.

In this case, a true grisaille is meant to be the underpainting for the glazing process and is highly modified beyond a grey-scale painting. The artist must anticipate that the glaze colour will darken whatever it colours to some degree.

The light in this grisaille underpainting – especially the highlights – must be excessively white, even pure white. In this way, the values of the painting, when the glaze layer is applied, will assume the correct value structure in the lights and middle tones and darks. The glaze colours are thin, transparent colours further thinned with linseed oil and are applied over each area to be coloured or tinted. Again, the mythology is that all glazing techniques are multiple layers.

The one presented in this portrait demonstration is the simplest and most direct of all.

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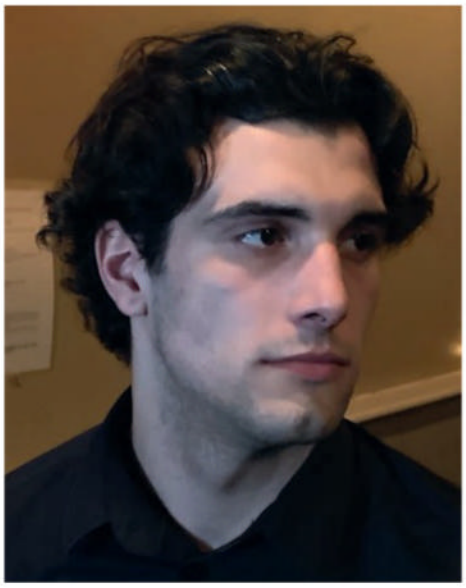
AL'S MATERIALS

Oil paints
Zinc/Titanium White,
Raw Umber,
Ivory Black,
Transparent Yellow,
Permanent Rose,
Burnt Sienna,
Ultramarine Blue,
Sap Green

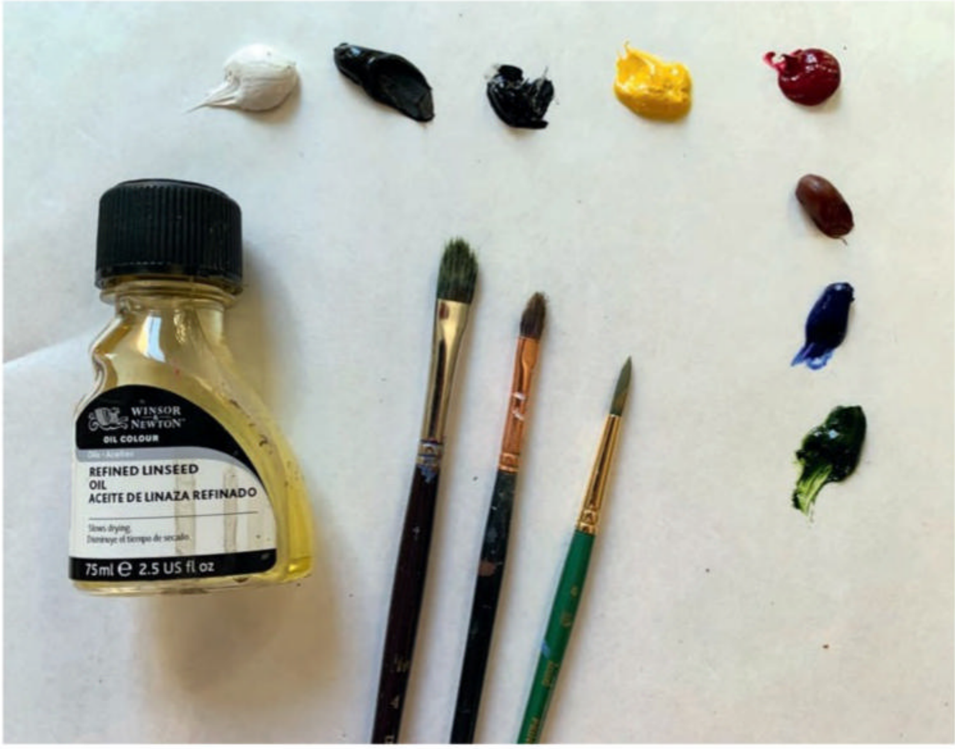
Brushes
1 pointed oil painting brush, 1-2 flat oil painting brushes

Support
30.5x 22.7cm Hardboard panel with medium grey acrylic ground,
Palette surface,
Refined Linseed Oil



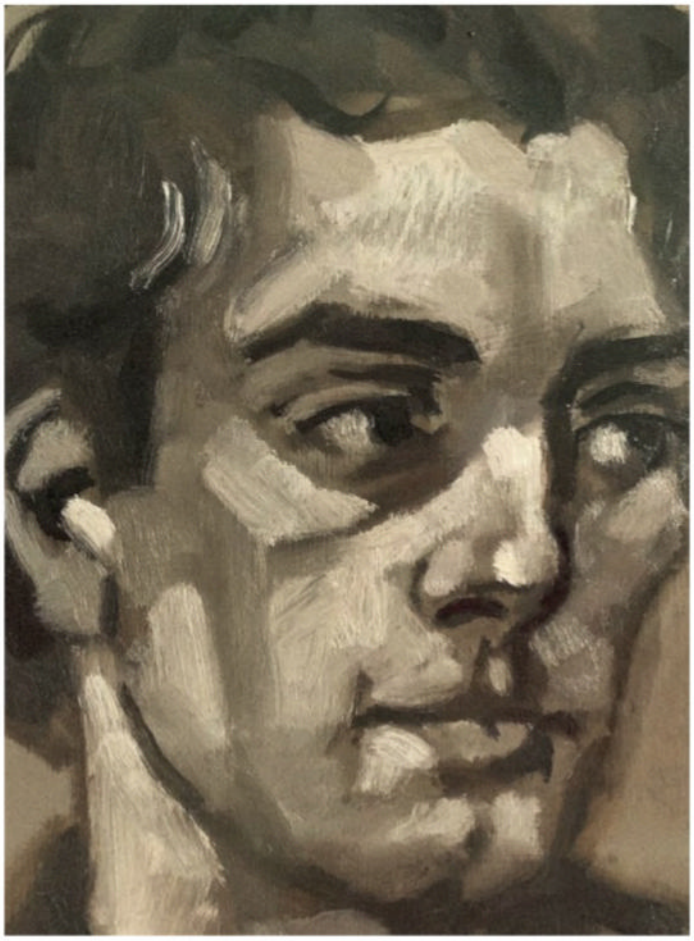
1 PHOTO OF THE PORTRAIT SUBJECT

The photoshoot of the model is set up to provide a strong light, middle and dark value structure in the face. The directional lighting setup is important for creating a clear tonal structure that will be enhanced by the addition of the glaze structure. The tonal structure, both very light and dark, must show through the final glaze. ▶



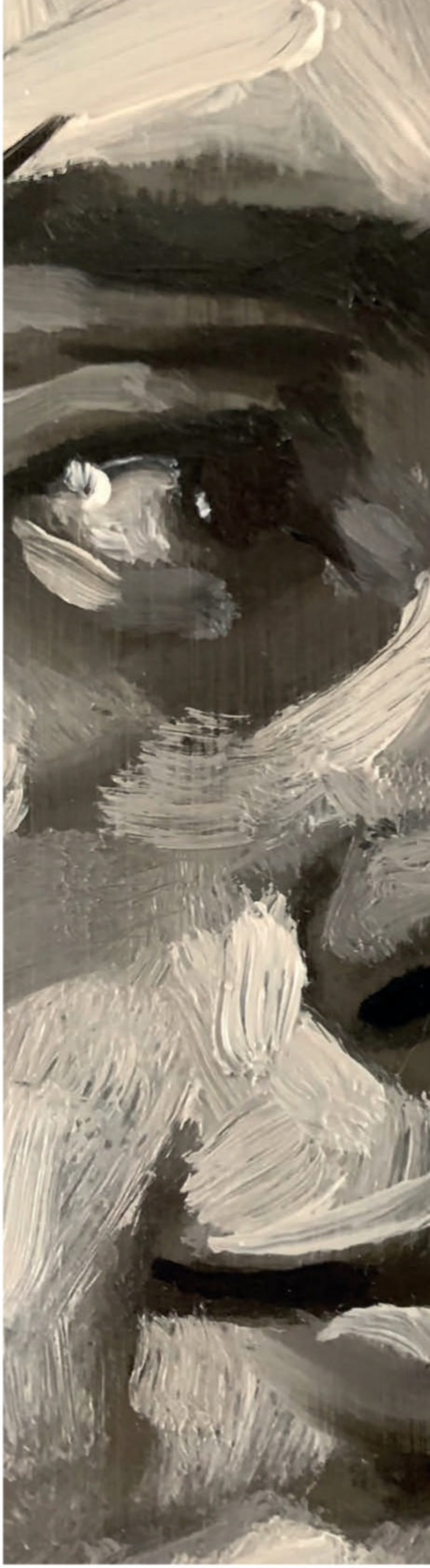
2 THE PALETTE

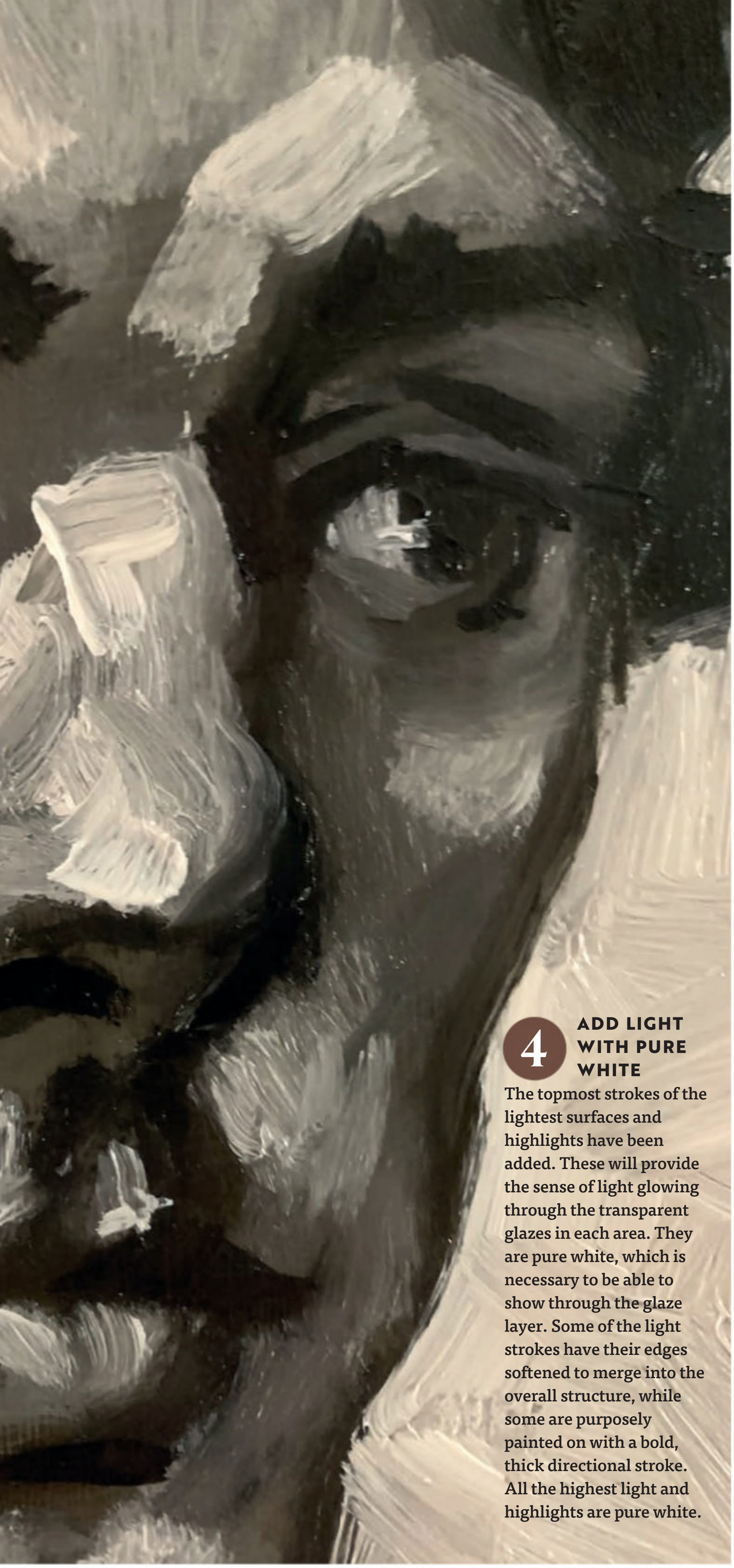
Based on historic colours, as well as being modern options, the colours include Zinc/Titanium White (a simulation of lead white), Ivory Black, Raw Umber, Transparent Yellow, Permanent Rose, Burnt Sienna, Ultramarine Blue and Sap Green. The medium is Refined Linseed oil. A glazing medium such as Liquin or other gel mediums could also be used, but the main goal of the medium is to enhance the clear, thin glaze. The brushes are very flexible filbert bristle brushes. Gamsol is used to clean the brushes.



3 BLOCKING IN

The portrait is blocked in, identifying the major masses and planes of the anatomical structures. The values of this are mostly varieties of middle values and darks and provide the underlayer, upon which much lighter and darker strokes will be added. A traditional grey gesso ground on a hard board panel provides a middle value to respond to. True to some of the Alla Prima underpaintings of El Greco, the directional brush strokes are important to leave in this image.

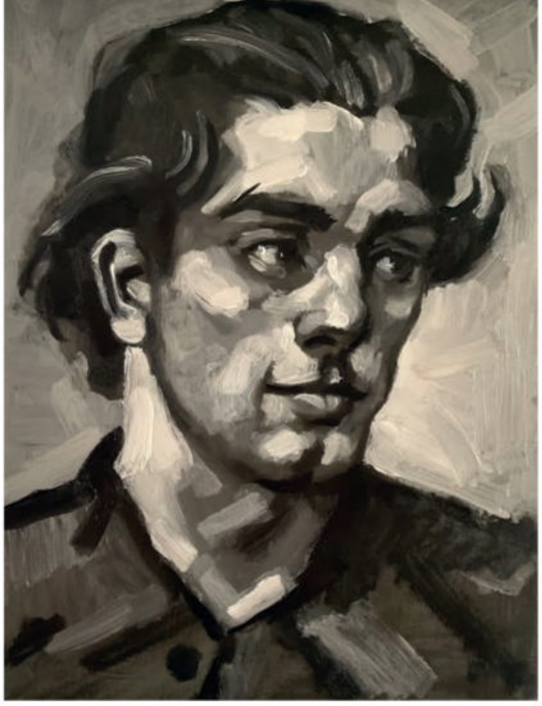




4

ADD LIGHT WITH PURE WHITE

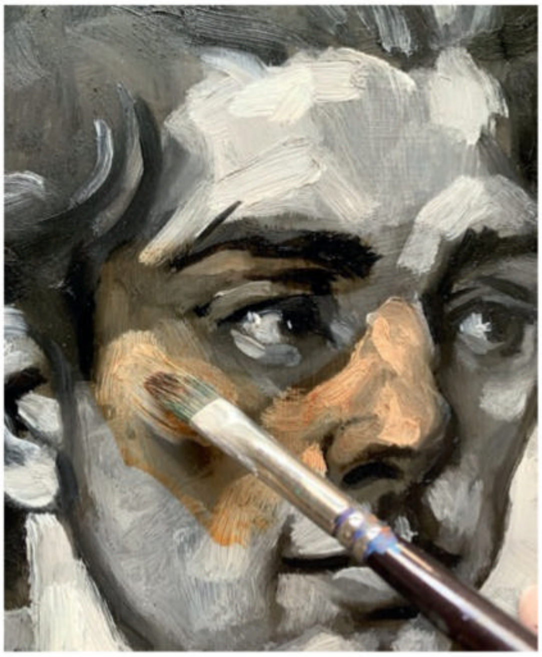
The topmost strokes of the lightest surfaces and highlights have been added. These will provide the sense of light glowing through the transparent glazes in each area. They are pure white, which is necessary to be able to show through the glaze layer. Some of the light strokes have their edges softened to merge into the overall structure, while some are purposely painted on with a bold, thick directional stroke. All the highest light and highlights are pure white.



5

CREATE A STRONG VALUE STRUCTURE

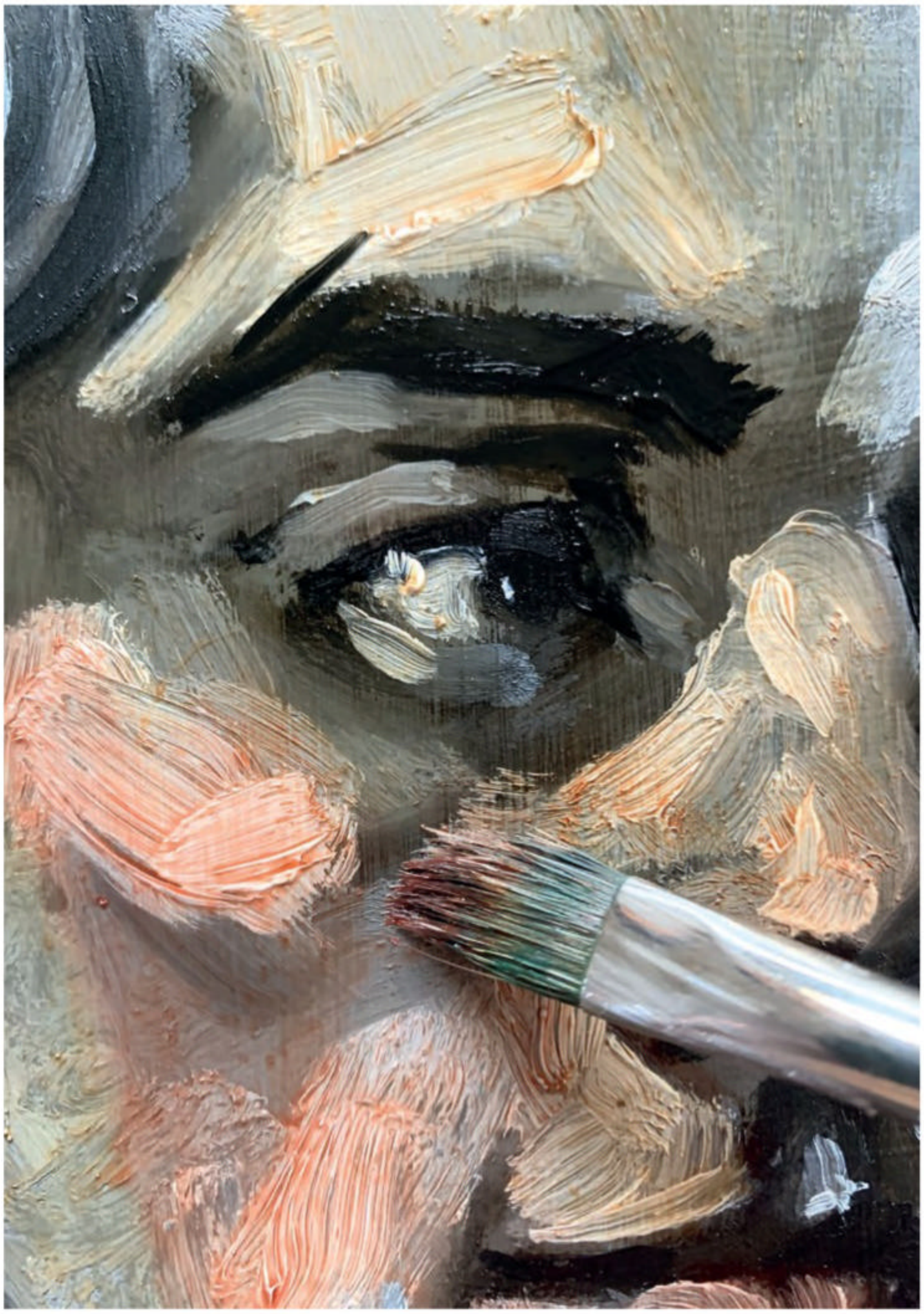
The finished grisaille underpainting has all areas of the structure accounted for. A strong value structure is created in the grisaille composition so that both light and shade will be robust and glow through the glaze layer. If the light and highlight touches were not light enough, the glaze would just darken the image. This supports the idea that this kind of true grisaille underpainting is not just a painting in grey scale.

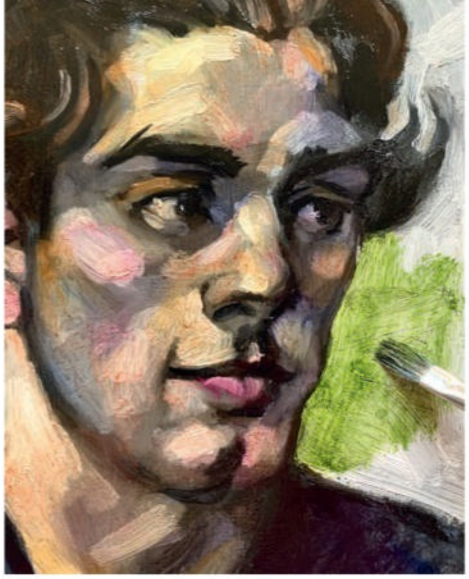


6

ADD COLOUR

The first glaze colour is added using a mixture of Burnt Sienna and Permanent Rose, which approximates the complexion colour of the man. These colours are greatly thinned out with the addition of refined linseed oil. The glaze mixture must not be runny and extremely thin. The colour with oil is "scumbled" out or scrubbed out on the palette to gain the right amount of thin transparency. The values and form of the under-painted grisaille can now be seen to be glowing through the glaze, providing both structure and light. ▶





8 CREATE CONTRAST

The background has also been prepared in the grisaille to receive glaze colouring. A Sap Green and Sap Green with Ultramarine Blue have been applied to create a colour contrast with the complexion colours and create variety in the background. The basic values of the background and the model's shirt, with Ultramarine Blue, brushed over it, have been set in the grisaille underpainting.

TOP TIPS

1

Remember that a grisaille for glazing is not the same as a painting in grey scale.

2

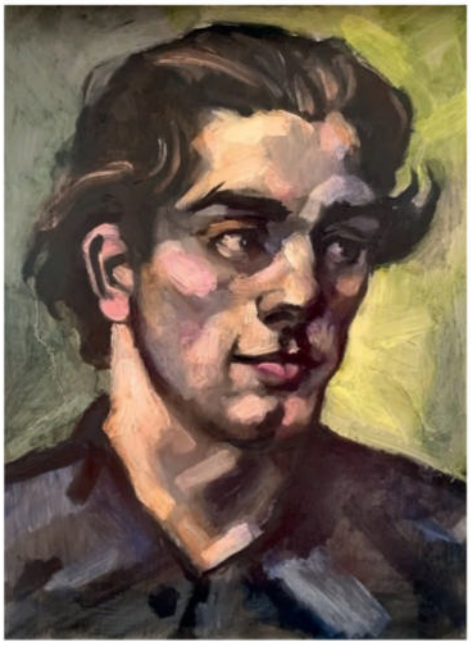
The light and highlights in the grisaille must be much lighter than they would normally be in a grey scale painting. The grisaille must be completely dry before adding a glaze layer.

3

The thin final glaze layer can be one colour over each area, though the colours can be varied in each area also. Glaze colours must be transparent rather than opaque or translucent

7 LIGHTLY WIPE TO CORRECT AS NECESSARY

The transparent glaze colours can be adjusted as needed according to each area of the colour structure. For example, some additional rose can be added to the cheeks or a bit of Ultramarine Blue in the hollows of the cheeks and shadows. These are all part of the thin, top fabric of the glaze layer and will seem seamless if applied very thinly and blended all together. The darkest and darker middle-value areas will be enriched by the application of the glaze in those areas. If at any time there is too much colour in the glaze, too much oil or the value of the glaze is too dark, simply wipe away that area with a soft, clean cloth. This light wiping may be necessary for the top highlights to show through more clearly.



9 THE FINISHED PORTRAIT

The completed work exhibits the richness of the values set in the grisaille underpainting. Importantly, the high amount of pure white in the light areas and highlights glow through the thin colour of the glaze. ◻

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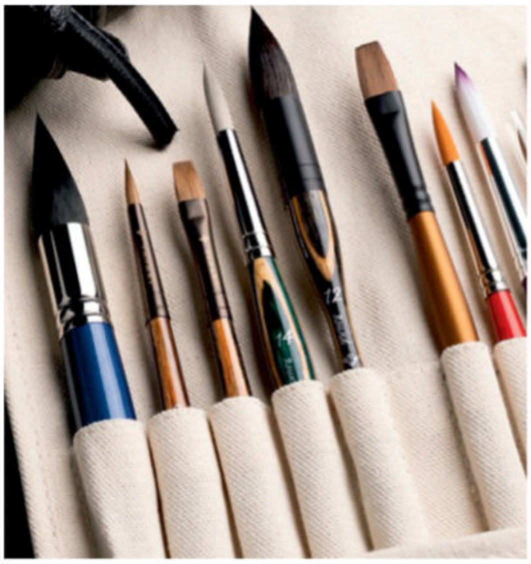

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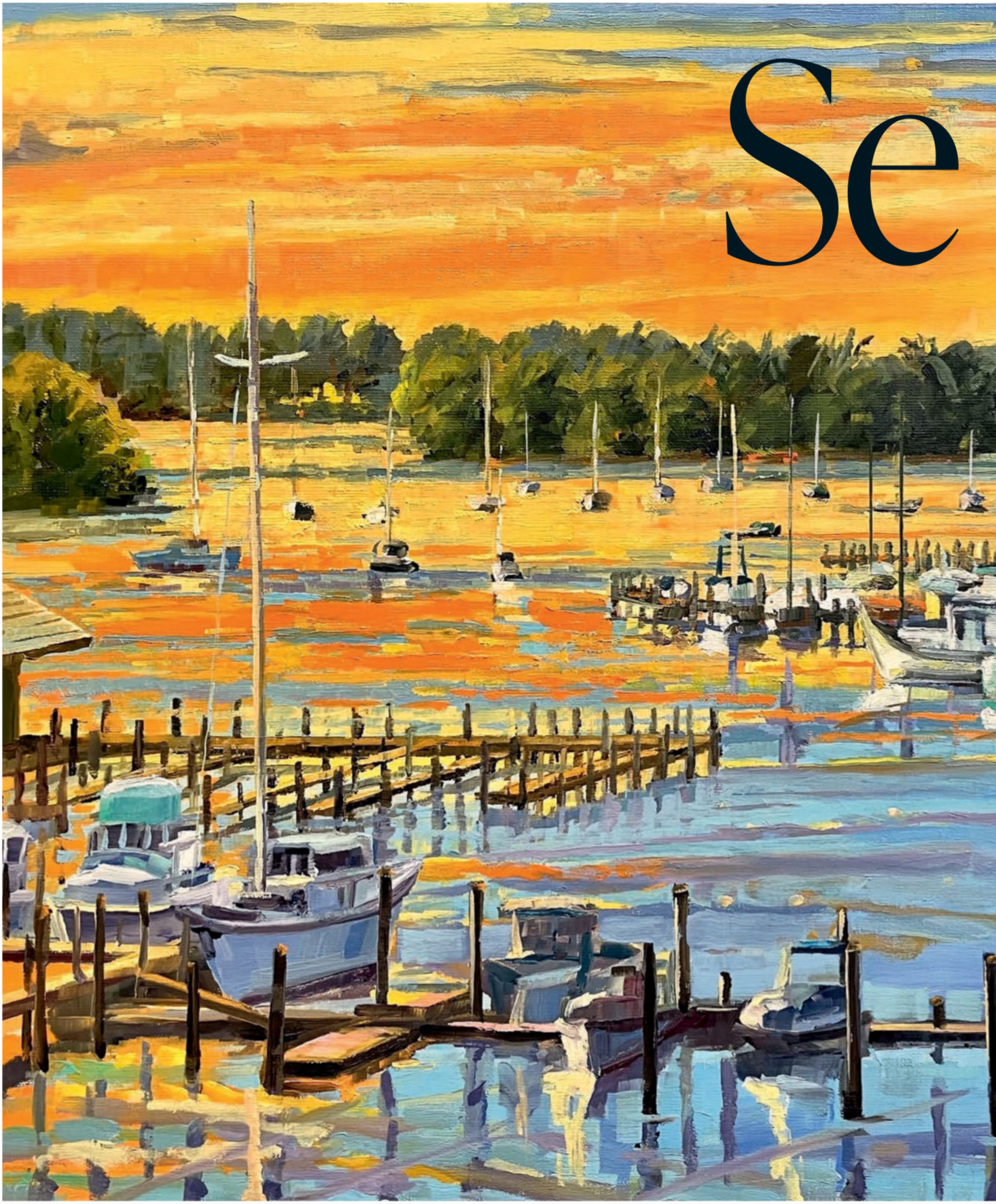

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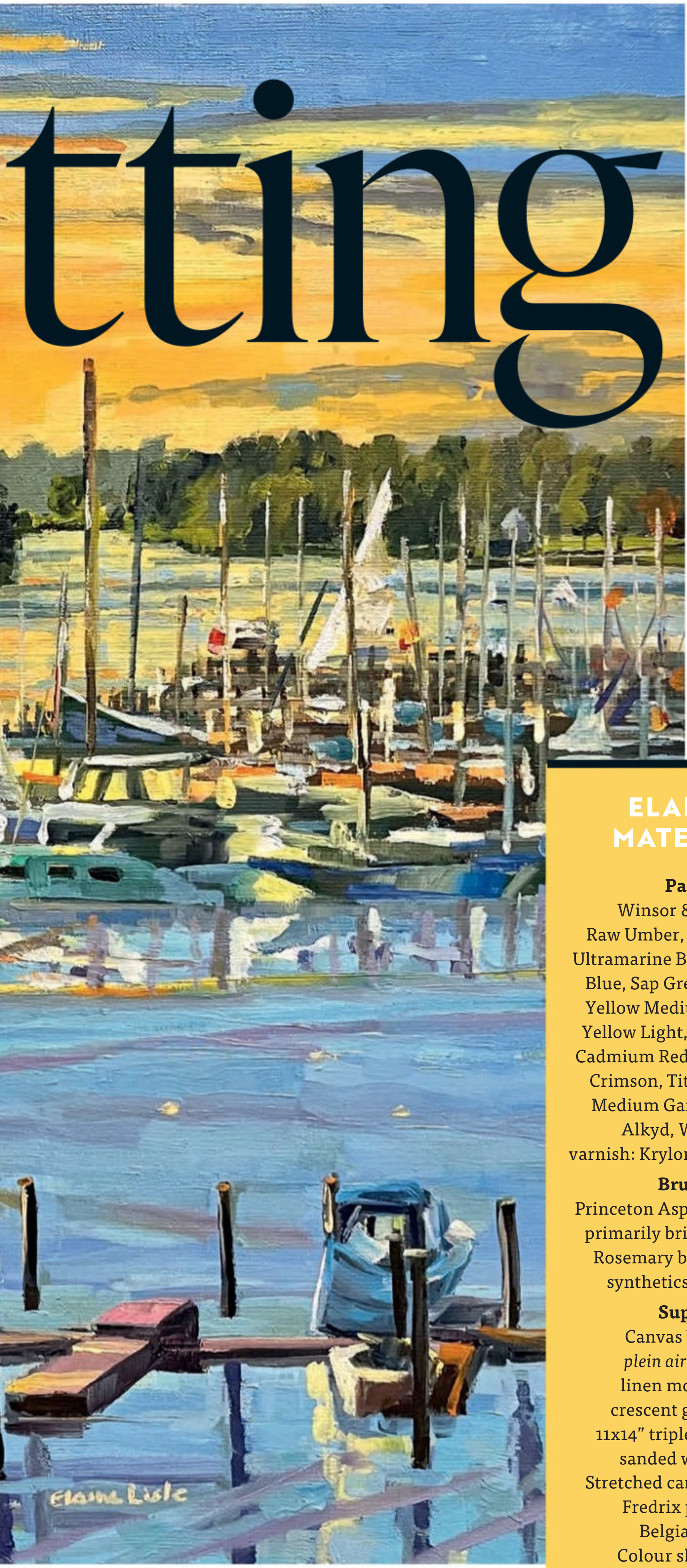


tting sun

ELAINE LISLE is a professional art tutor for the Hotel Leone and Retreat Centre in Italy. Here, she shows you how she painted a striking sunset scene over a Maryland harbour

I am a Philadelphia-based oil painter and my work encompasses urbanscapes and landscapes of all types. I often do smaller *en plein air* oils on site and then develop larger works back in the studio. Sometimes, I want to change my viewpoint or add things to the composition and work much larger, so I frequently use photos and sketches as references for my larger compositions. The work described here was commissioned by a client as a gift for her husband. When working on a commissioned piece the client's wishes sometimes override my own. Good communication becomes very important to the outcome. In this case, I was asked to do a harbour scene on the Eastern Shore of Maryland. She mentioned that she was particularly interested in a dramatic sunset with orange in the sky. She gave me several options for locations and, after scouting them out, I settled on a harbour scene in Georgetown.

Dramatic sunsets don't happen every night, but I was able to choose a September evening when the weather would be conducive to *en plein air* painting: warm and mostly sunny. I knew I didn't want to attempt this commission from photographs alone. The light changes very quickly as it moves from afternoon to dusk to dark and, when working *en plein air*, you need to choose the light and stick with the values even as the view is changing. The client was very happy with my composition, and I explained to her my plan to push the colours in the sky and reflections in the water in the final painting to more orange as she had requested.

elainelisle.com ▸

ELAINE'S MATERIALS

Paints

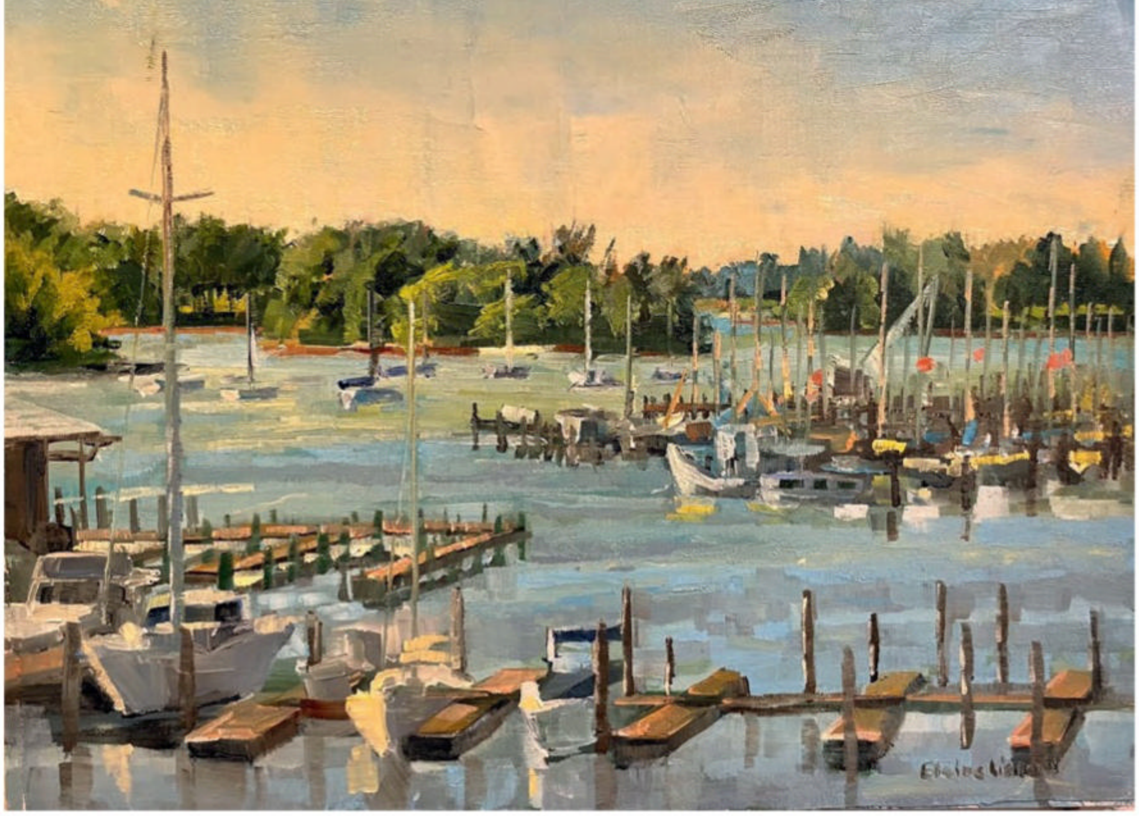
Winsor & Newton:
Raw Umber, Burnt Sienna, Ultramarine Blue, Manganese Blue, Sap Green, Cadmium Yellow Medium, Cadmium Yellow Light, Yellow Ochre, Cadmium Red Light, Alizarin Crimson, Titanium White
Medium Gamsol, Walnut Alkyd, Walnut oil
varnish: Krylon Kamar varnish

Brushes

Princeton Aspen series 6500: primarily brights and flats.
Rosemary brushes: ivory synthetics, short flats

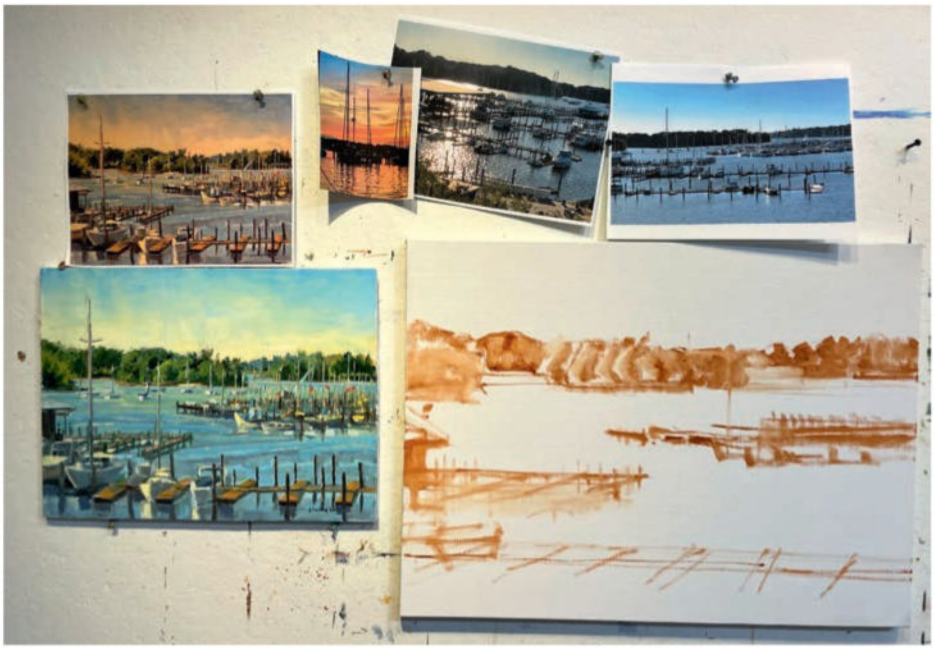
Support

Canvas board for *plein air* painting: linen mounted on crescent gator board 11x14" triple primed and sanded with gesso
Stretched canvas: 51x71cm Fredrix pro series Belgian linen
Colour shaper tool



1 SKETCH IT OUT

For my *en plein air* sketch, I found a place to set up out of the wind, next to a building with shade, and saw a harbour that created pathways for the eye with splotches of colour I could exploit for interest. We had agreed on a dusk painting, so I painted my study in the late afternoon and took photographs as the sun went down after my painting was completed.

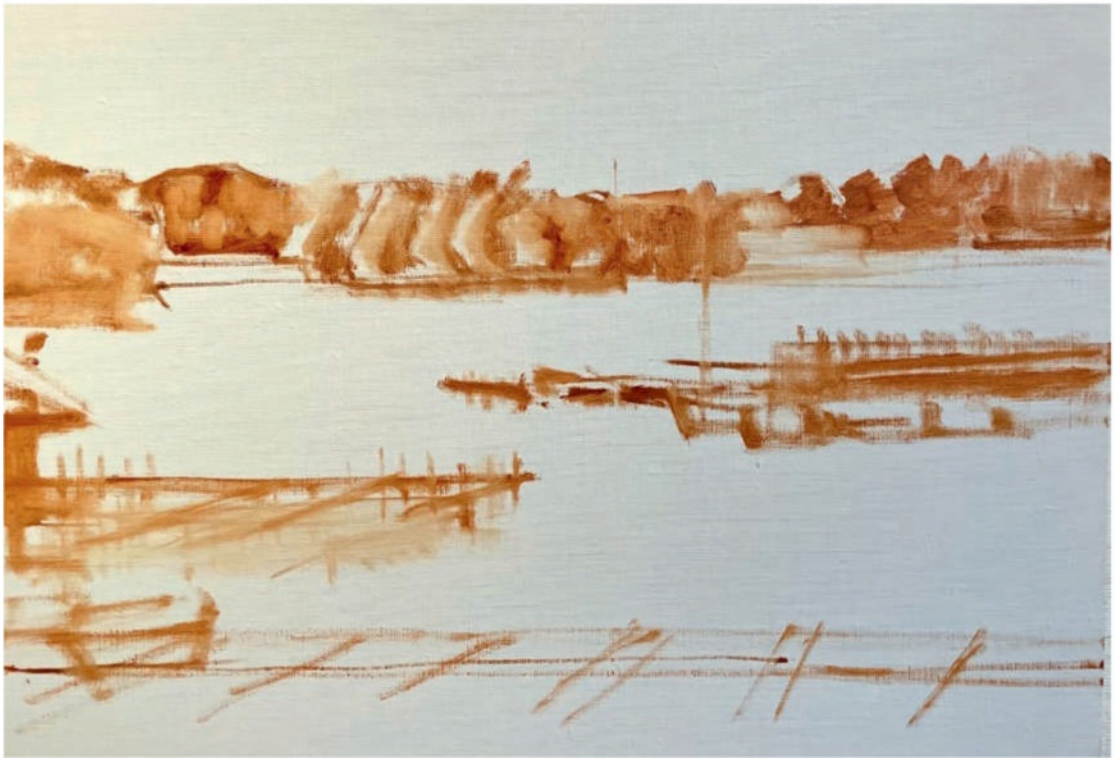


2 COMPILE YOUR REFERENCE MATERIAL

Back in the studio, I generally work against the wall where I can tack my reference material around the canvas. I had my original study in addition to photos showing what happened to the scene as the sun went down. The camera perspective is very different from the painting; this is why it is so helpful to have both. As I sketch out my composition I can also make improvements on my original study. In this case, I will add a couple more boats to the dock in the foreground.

3 MAKE A START

I usually begin my paintings with a Burnt Sienna wash. This is done by mixing gamsol with the Burnt Sienna paint. The gamsol dries more quickly than other mediums so I will be able to move on to my next layer quickly. I don't use pencil for my initial drawing as I feel the paint allows me to be looser. It is easy at this point to correct my mistakes. with a rag. Oils are very forgiving as a media. You can always wipe out or paint over any areas that need fixing. ▸



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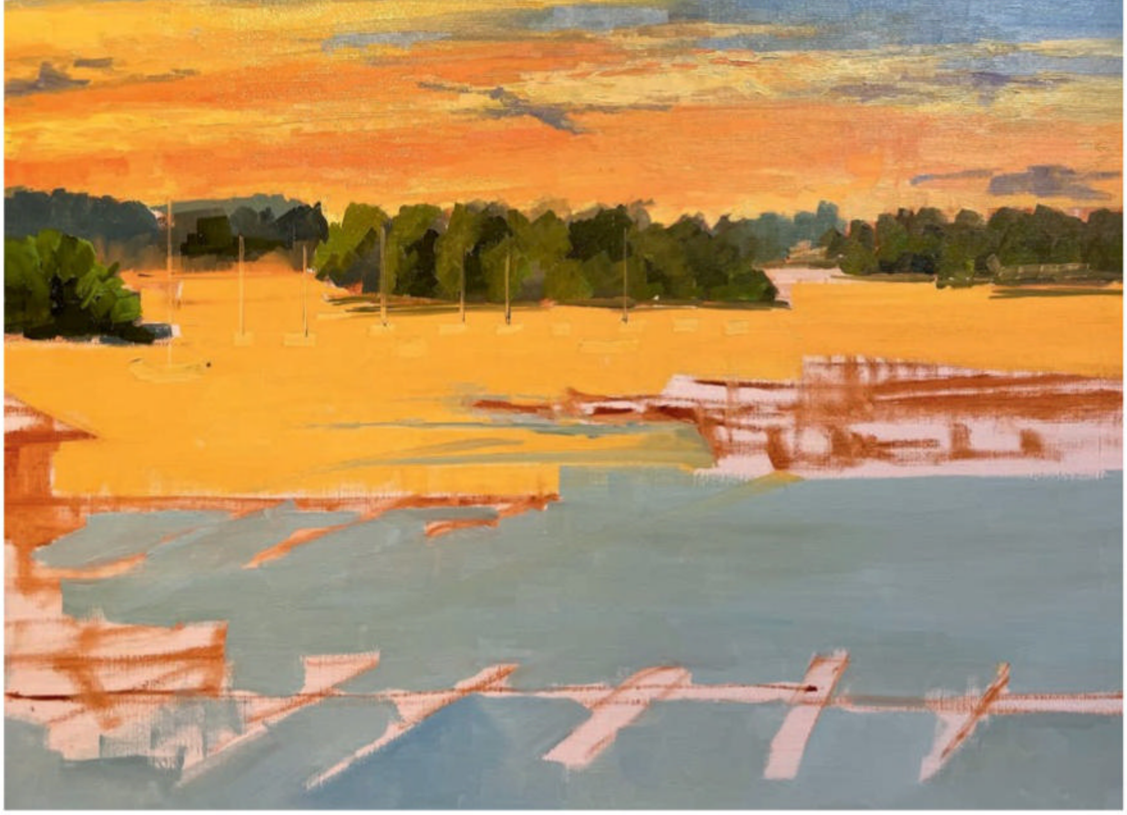
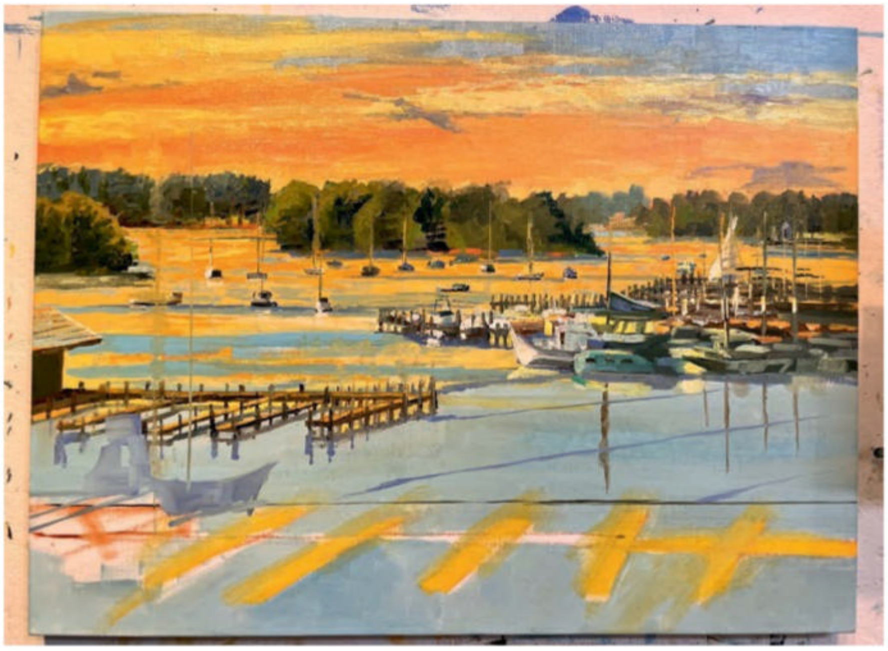


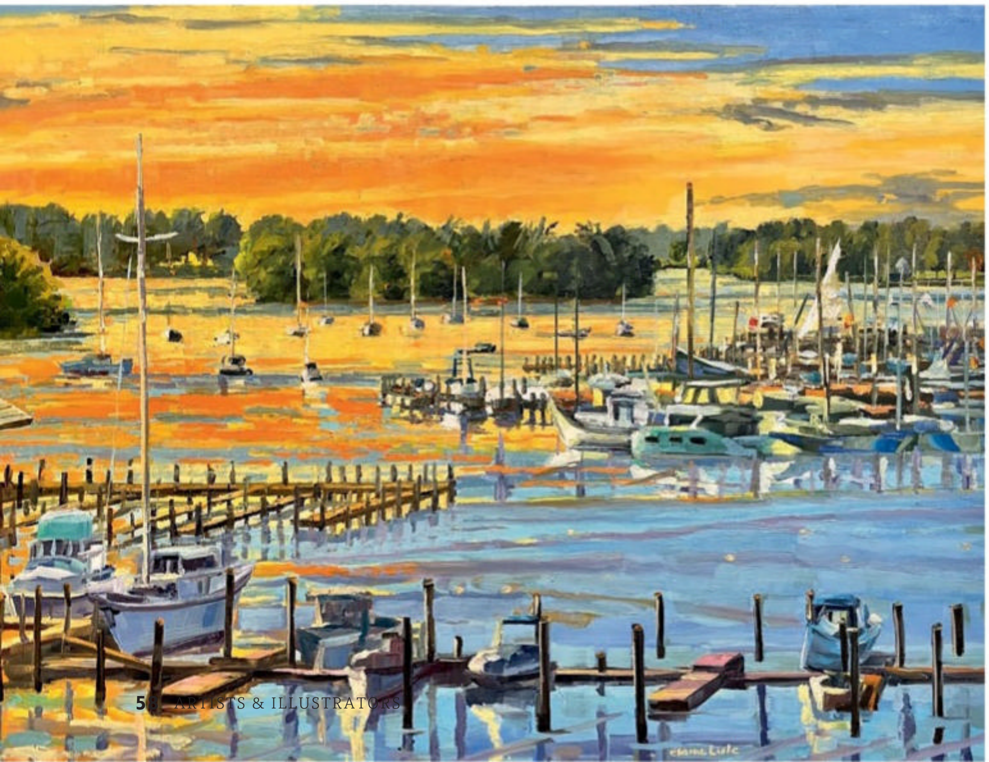
4 ADD THE FIRST LAYER OF COLOUR

Once I am happy with the placement of the major elements in the composition, I move forward with the first layer of colour. This layer is also a thin wash, using gamsol, which is an odourless mineral spirit. I am looking for simplified shapes in the composition. At this stage, I check in with my client to make sure I am on the right track with her request for sunset oranges.

5 BREAK IT DOWN

With my next layer, I begin with the areas in the distance and gradually move to the foreground elements. In this way, the areas of the painting will read better. For instance, the sky sits behind the trees, which are behind the water and so on. My paint application is a little thicker, using Walnut Alkyd medium with my colours. The conglomeration of boats in the middle right of the composition is a little overwhelming. I break it down and attack one section at a time. Once again I work from back to front and I mark the masts using a rubber tipped tool (colour shaper).





6 PULL IT ALL TOGETHER

In the final stages of the painting, I bring it all together with more detail throughout, but especially in the foreground. I send a photo to my client and get her to approve it before letting the pigments dry and applying a coat of spray varnish.

Elaine Lisle is a Philadelphia-based artist, represented by Gross McCleaf Gallery in Philadelphia, USA. You can find out more about Hotel Leone at: hotelleonemarche.com □

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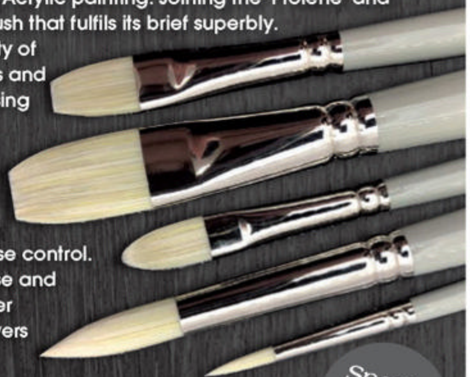

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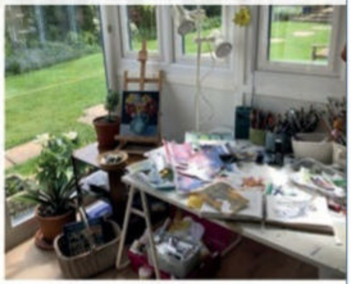

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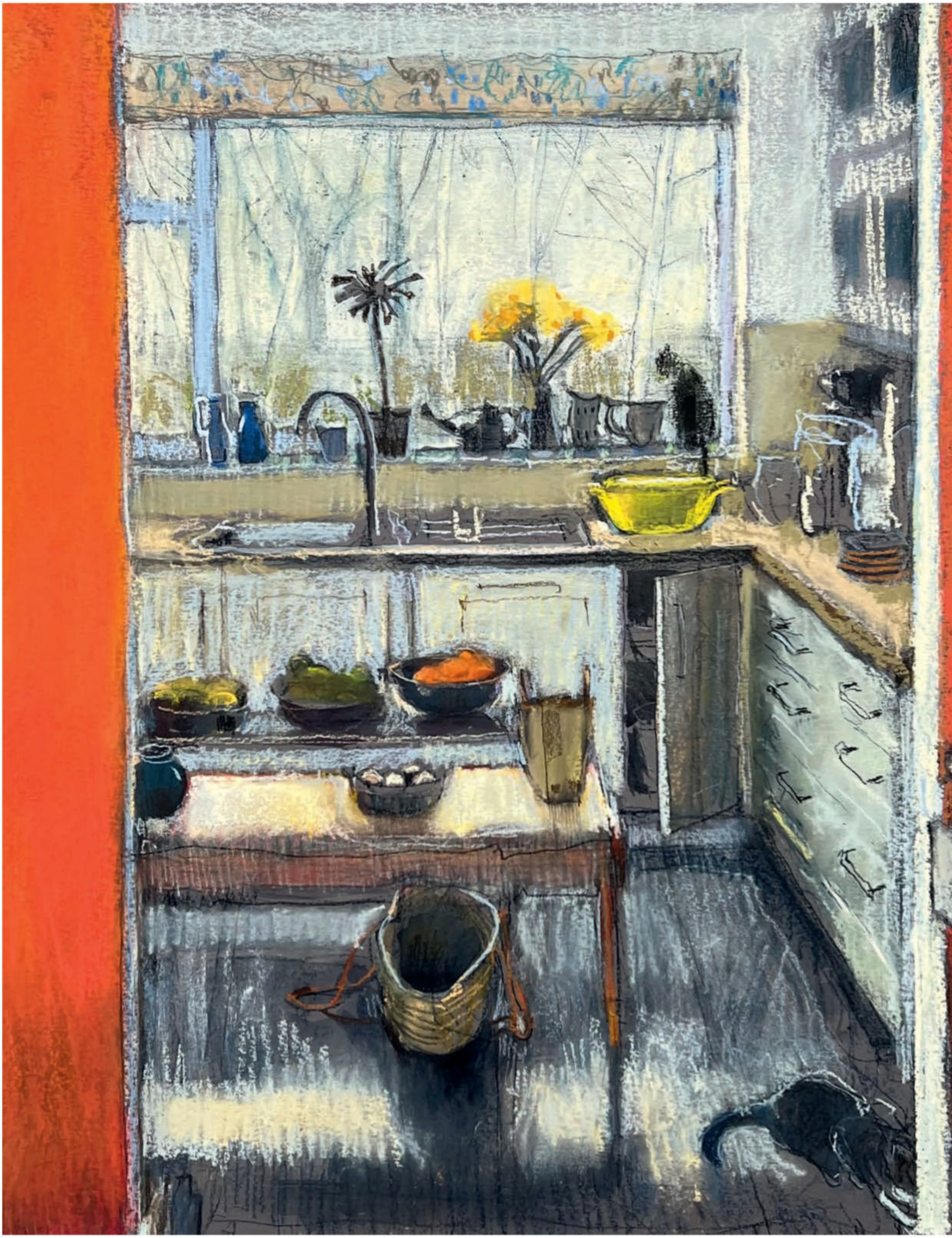


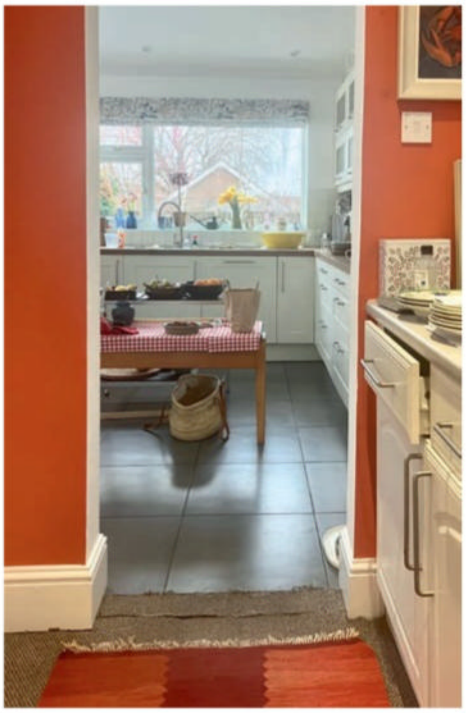
Kitchen confidential

FELICITY HOUSE shows you how she painted her windowsill – as seen from the next room in the house – in pastel and watercolour

Drawing is fundamental to my work. I've always done it and instinctively look for lines and shapes which interest me the most. I use pastels because they link drawing with colour. Pastels are handheld and make immediate marks which are both fresh and vibrant. The marks are easy to erase and reinstate whilst colours can be layered and nuanced. Best of all, not too many are required, and for this project, I used some darks, mid-tones and lights.

I enjoy painting intriguing still life arrangements and quite complex interiors, which have always fascinated me. My kitchen is pretty ordinary, but the windowsill divide always has seasonal flowers and an ever-changing display of pots, plants and jugs whilst the outlook beyond faces southwest and is very light. Regular cupboards contrast with changing bowls of fruit and eggs, irregular baskets and plate piles. Meanwhile, bright colour highlights stand out in the kitchen and the orange walls of another room frame the scene. I decided it would be a good subject to draw.

felicityhouseartist.co.uk



1 CHOOSE YOUR SUBJECT

An interior which most people have access to is a kitchen widow. However small, it usually has an outlook and objects on the windowsill. If not, any window will make a good subject combined with furniture in front, items on the sill and something beyond. I was keen to try looking through from a different room whilst using the orange walls was a temptation. ▶

FELICITY'S MATERIALS

Pastels

An assortment of pastels to suit your colour palette. I used the brands Unison, Daler Rowney, Sennelier, Rembrandt and Conté square sticks.

An assortment of pastel pencils to suit your colour palette. I used Derwent, Stabilo Carbothello, Conté, Pitt by Faber Castell and Caran d'Ache. For plotting the drawing, I used an Indigo Pitt Pastel Pencil by Faber Castell.

Paint

Winsor & Newton watercolour: Indigo and Alizarin

Winsor & Newton gouache: White

Support

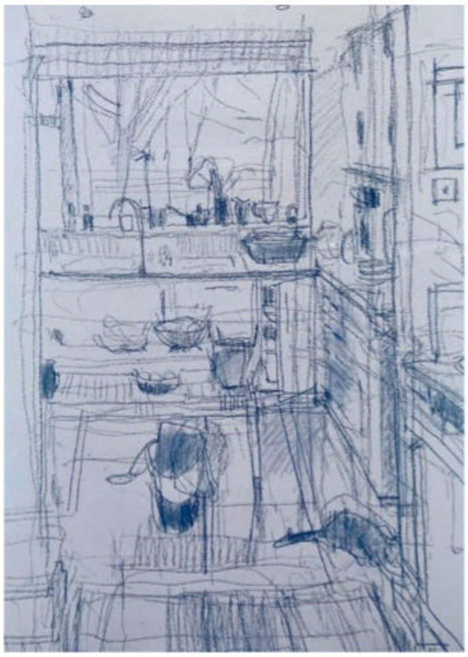
Art Spectrum Colourfix card in Aubergine,

Barbecue skewer to help plot verticals and horizontals,

Erasers as required; I can recommend a Faber Castell putty rubber,

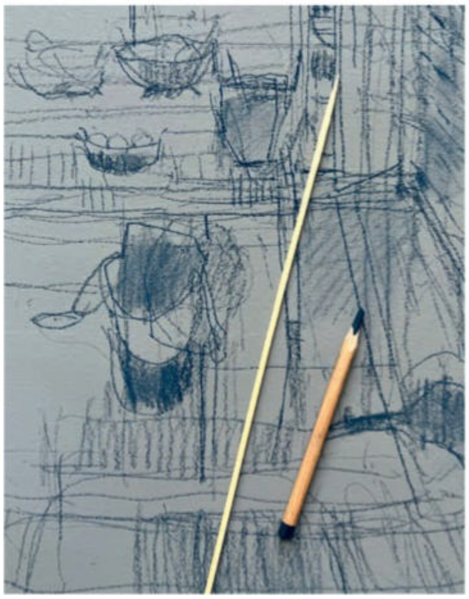
Baby wipes to clean hands,

Perfix Colourless Pastel Fixative by Daler-Rowney



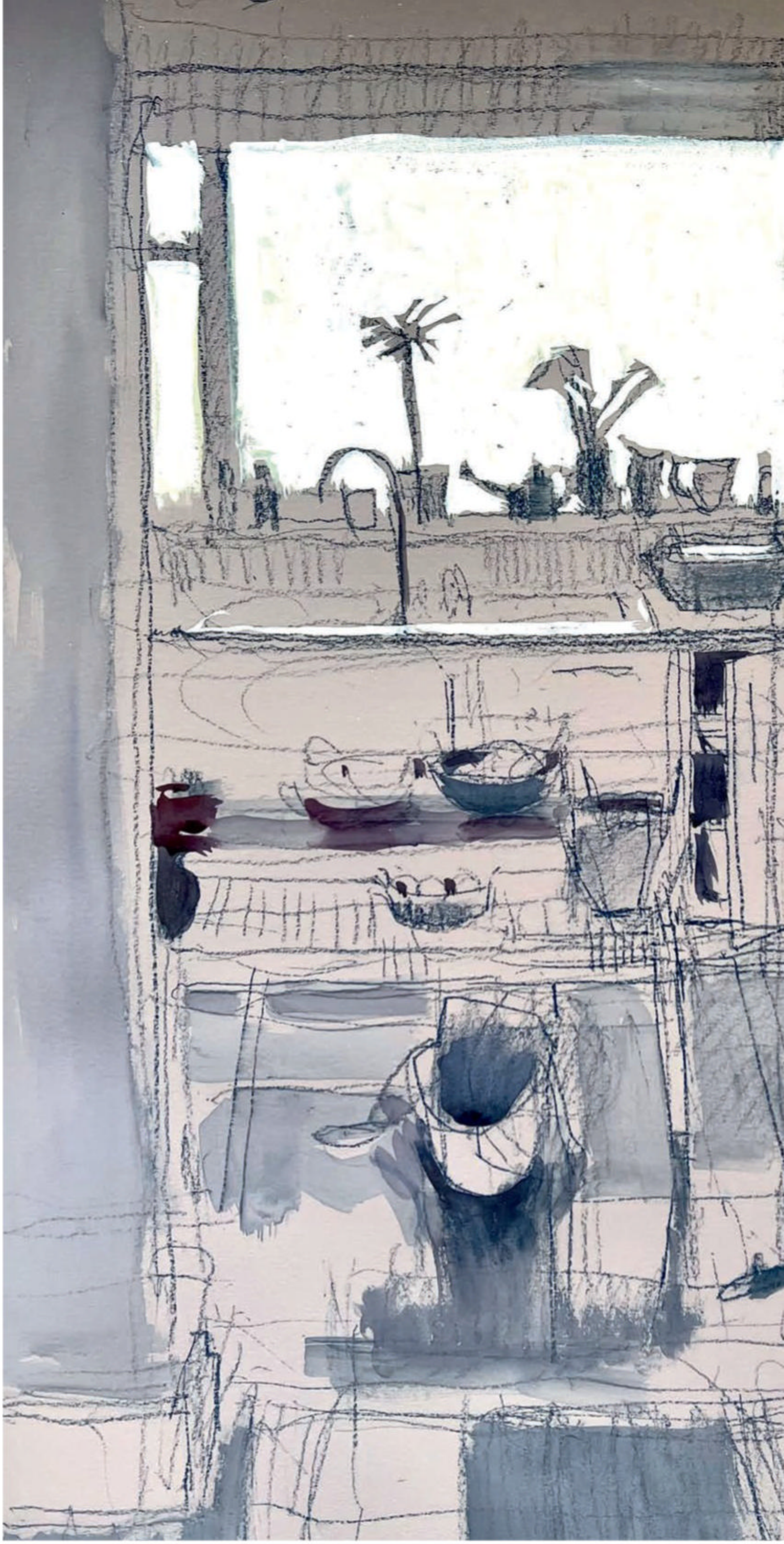
2 PLOT IN THE DRAWING

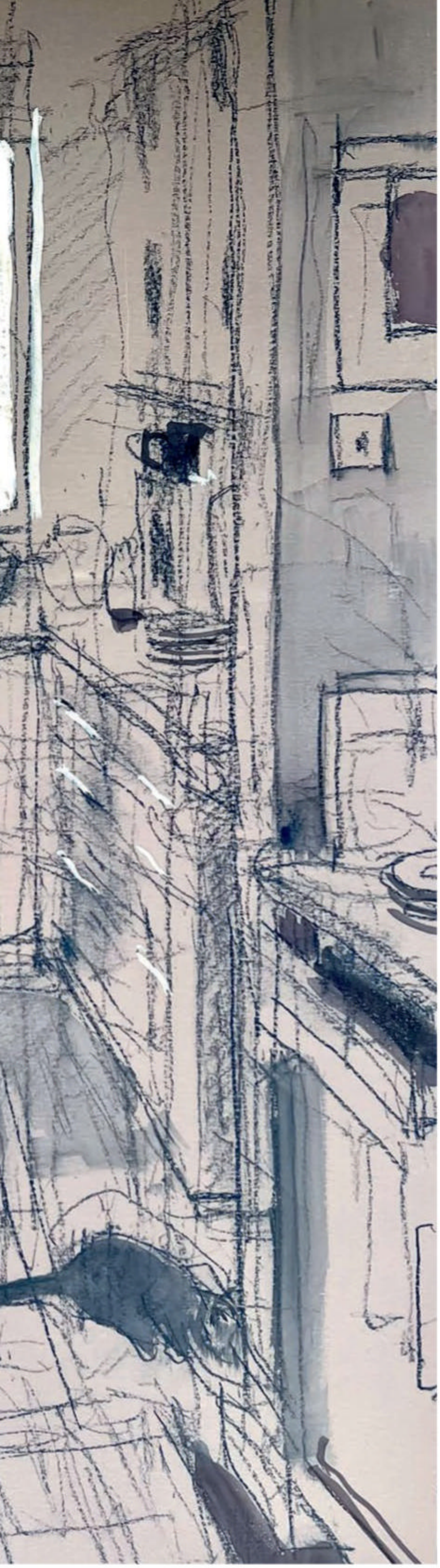
I started the preliminary plotting, drawing on Aubergine coloured Colourfix paper, which is a pumice and acrylic surface screened onto card. I often use a pastel pencil to draw with; this time I used a Pitt Pastel pencil in Indigo. It's important to me to get the drawing plotted in as well as possible, albeit in a loose, relaxed way.



3 LOOK CAREFULLY AND CORRECT

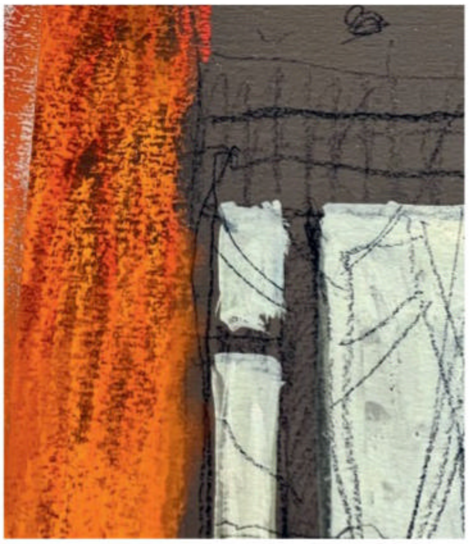
A drawing is moveable in the long term but the initial observation matters, so that the objects and features relate correctly to each other. I like to use a nice, long barbecue skewer to check vertical and horizontal connections as I plot everything in. Spaces between are equally important. Careful looking and correcting is key; it's always worth spending time on this.





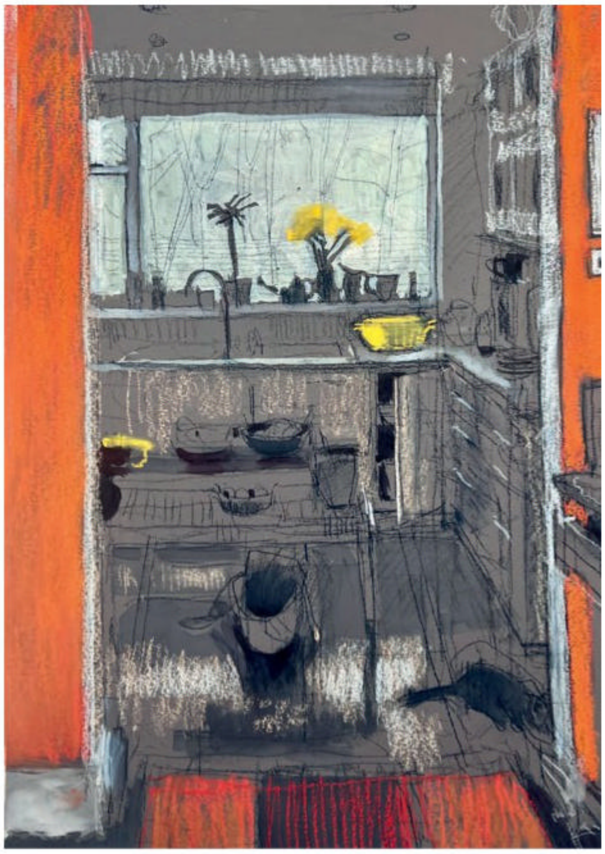
4 TIME FOR THE UNDERPAINTING

Colourfix paper can take a wet underpainting. I use an Indigo and Alizarin mix of watercolour paint to add darker tones of different grades. Establishing some tones with paint means the support surface is less likely to fill up with pastel as it is applied. For the same reason, I use white gouache to underpaint the lightest areas.



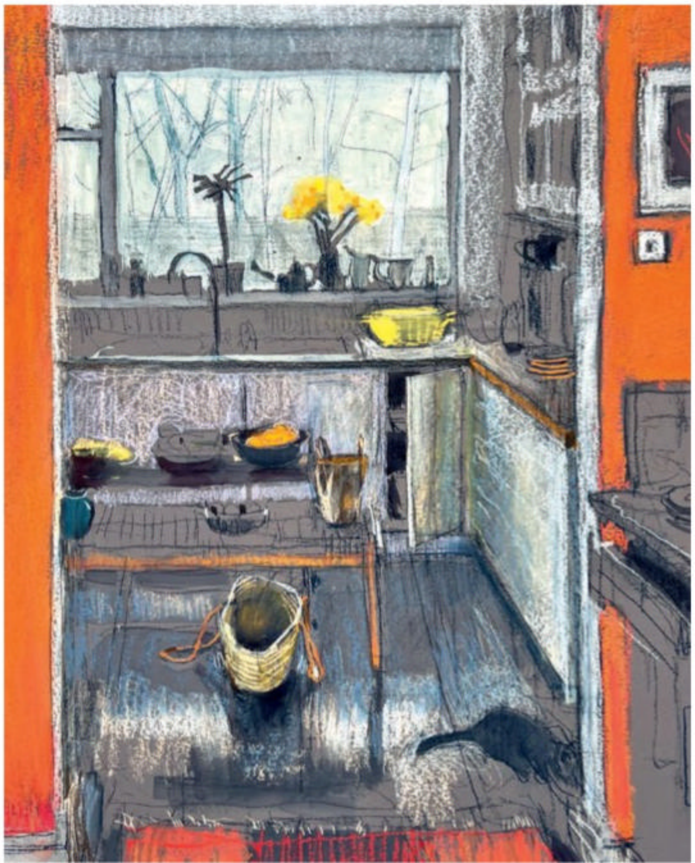
5 GO LIGHTLY

It's important to stress how significant it is to gently stroke on the sticks of pastel colour tentatively at first. The preliminary layers need to be lightly applied; thick heavy work can come later. Colour can be mixed and blended easily by keeping the marks light.



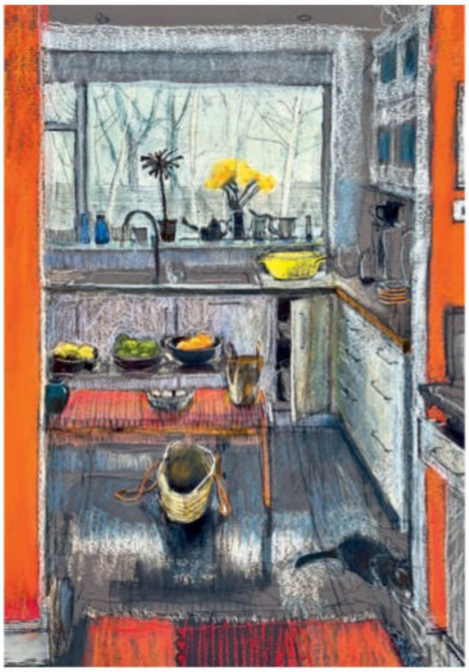
6 APPLY THE FIRST AREAS OF COLOUR

The high colours are the key focal points; in this case, it is the flowers and casserole dish. Apply pastel chalks in thin layers: I tend to use vertical marks which can be blended together for a more solid area of colour. Different colour marks can be added on top which, seen from a distance, will blend together optically.



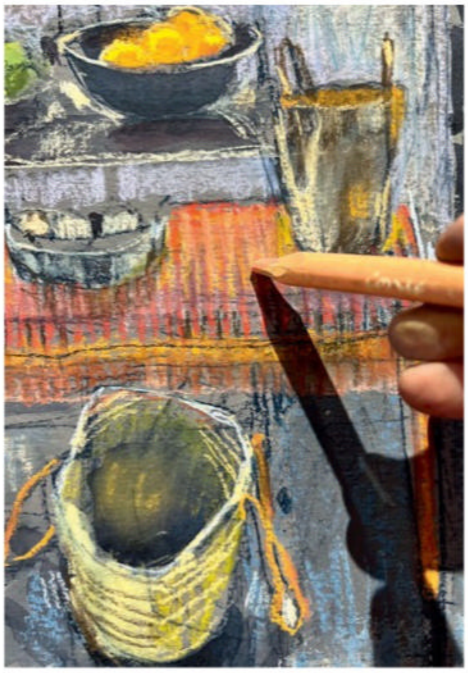
7 ADD LARGE AREAS OF NEUTRAL COLOUR, GRADUATED IN TONE

These are the walls and cupboards, from white through grey tones, both warm and cool. Interestingly, I regretted the support colour choice at this point as I like to let the paper colour be part of the picture; it turns out the aubergine was a touch sombre. A lighter warmer ground may have worked better. ▶



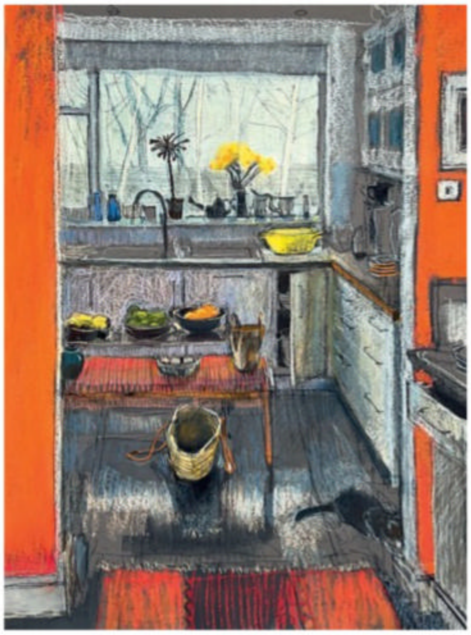
8 ADD IN MORE COLOUR INTEREST

For this, that was the fruit, tablecloth and coloured vases. The eye is then encouraged to travel around the image and see the different surfaces described: the floor, table, work surface and window ledge.



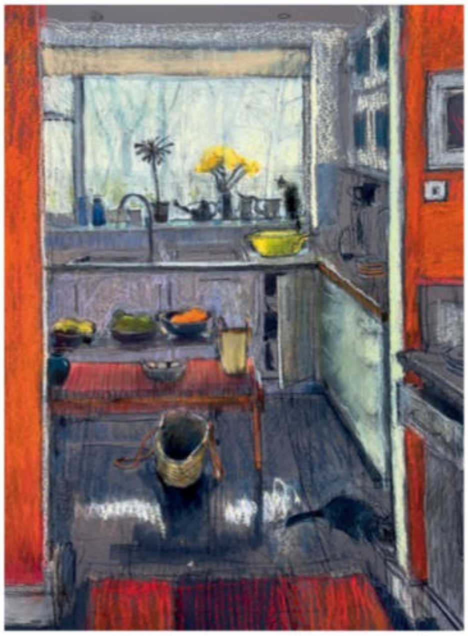
9 ADD FINER DETAILS WITH A PASTEL PENCIL

I use different brands of pastel pencils. Conté are harder; Derwent, Pitt by Faber Castell and Stabilo CarbOthello are softer whilst Caran d'Ache are the softest. All have useful characteristics and can be used for a variety of line work, hatching and details.



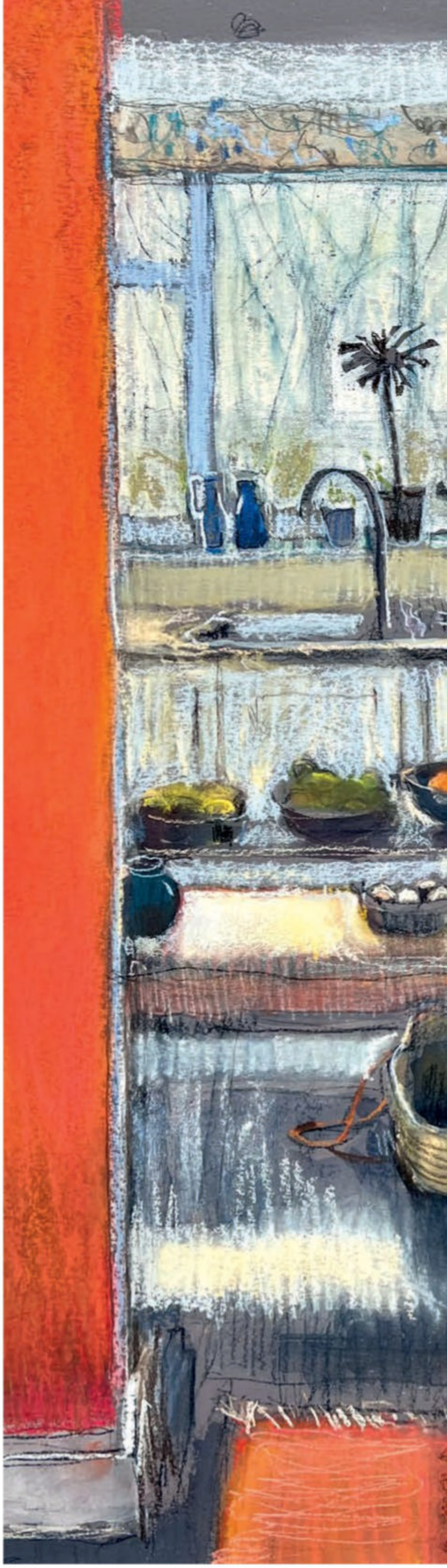
10 IS THE PICTURE FINISHED?

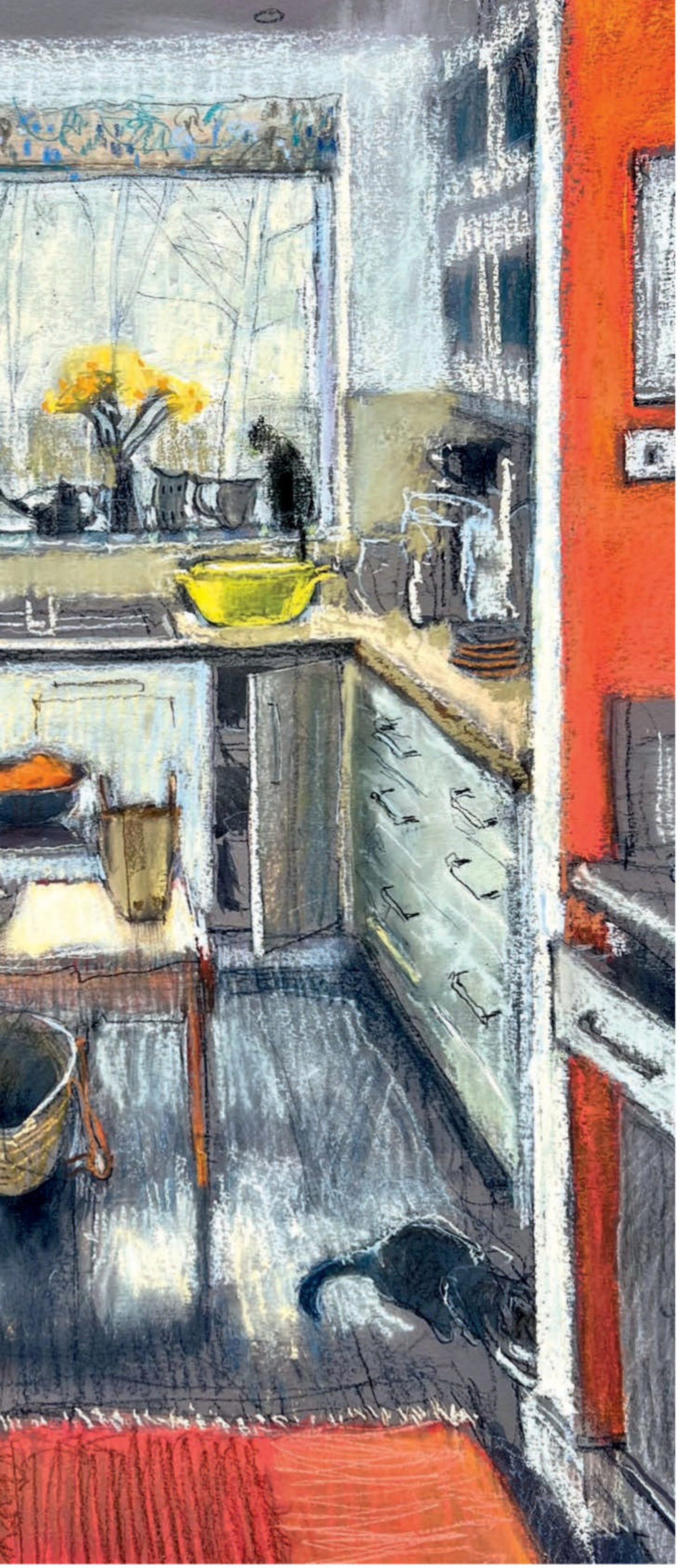
It could be at this point. I felt it was somewhat dark and might benefit from lightning, so I decided to sleep on it and look again in the morning with a 'fresh' pair of eyes.



11 IF IN DOUBT, REWORK THE ORIGINAL PAINTING

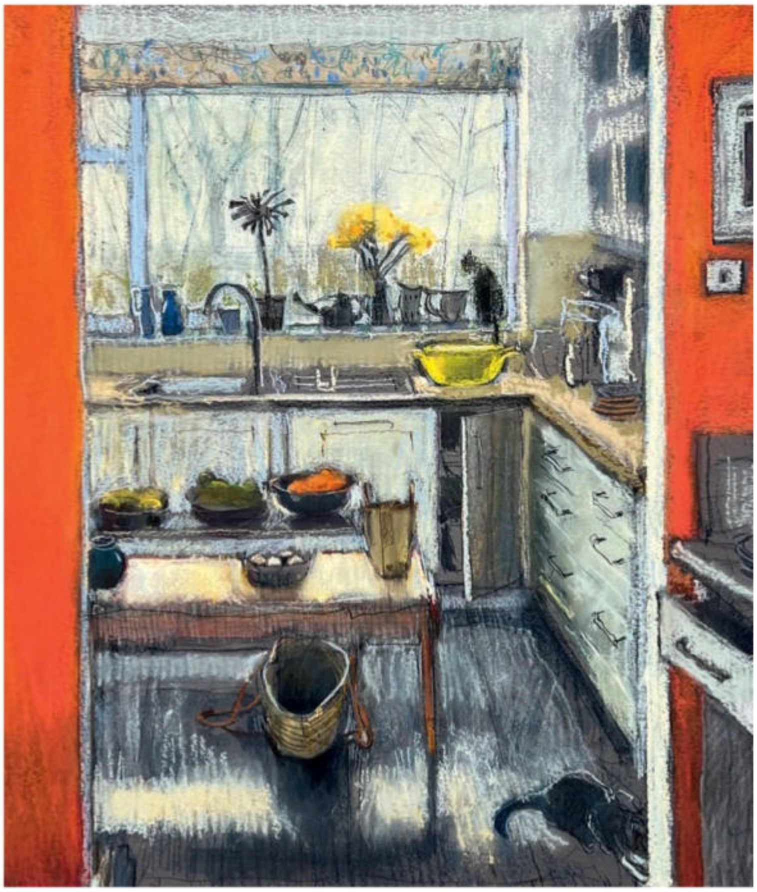
The next morning, I decided the pastel wasn't as I wanted so I decided to start over! I would always advise sorting out the picture in hand rather than beginning another which is often tempting. So, I fixed the drawing with spray fixative to obtain a fresh surface to work on. This visibly darkens the pastel as you can see.





12 TIME FOR A RETHINK

I worked more thickly and strongly with the pastel to give the painting a lighter feel. I lost the red tablecloth which I felt was a distraction; I thought it required a light tabletop. All of these were personal decisions made instinctively as I worked towards the end.



13 USE A MOUNT TO SEE IT IN A DIFFERENT LIGHT

It's good to look at the finished piece with a viewfinder or an old mount as some smaller areas work well as images on their own and new compositions emerge. One has to be open to appreciating the potential for new paintings.

Felicity will be exhibiting with THE PASTEL SOCIETY at the Annual Exhibition at the Mall Galleries, London from 24 May - 3 June. Her work is available from: jerramgallery.com and galleryat41.com ◻

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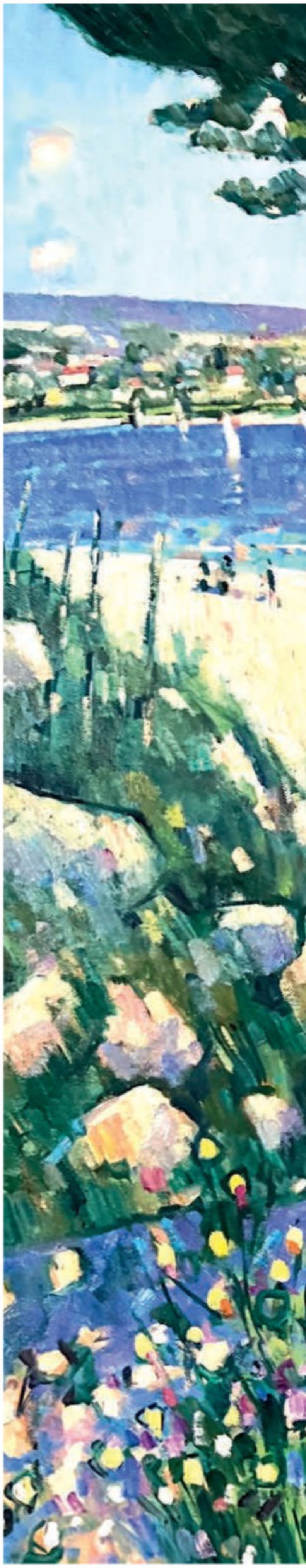


Beach life

TERENCE CLARKE paints an inviting holiday scene in oil and acrylic back at his studio from sketches he took whilst on location

TERENCE'S MATERIALS

Paints

Senellier Oil Paint: Ultramarine, Manganese Blue, Quinacridone Magenta, Prussian Blue, Pthalo Green, Yellow Ochre, Vermillion Red

Lukas Artists Oil: Titanium White, Cadmium Yellow

System3 Acrylic: Prussian Blue, Magenta, Yellow Ochre

Brushes

Rosemary Ivory brushes 2, 3, 4, 5

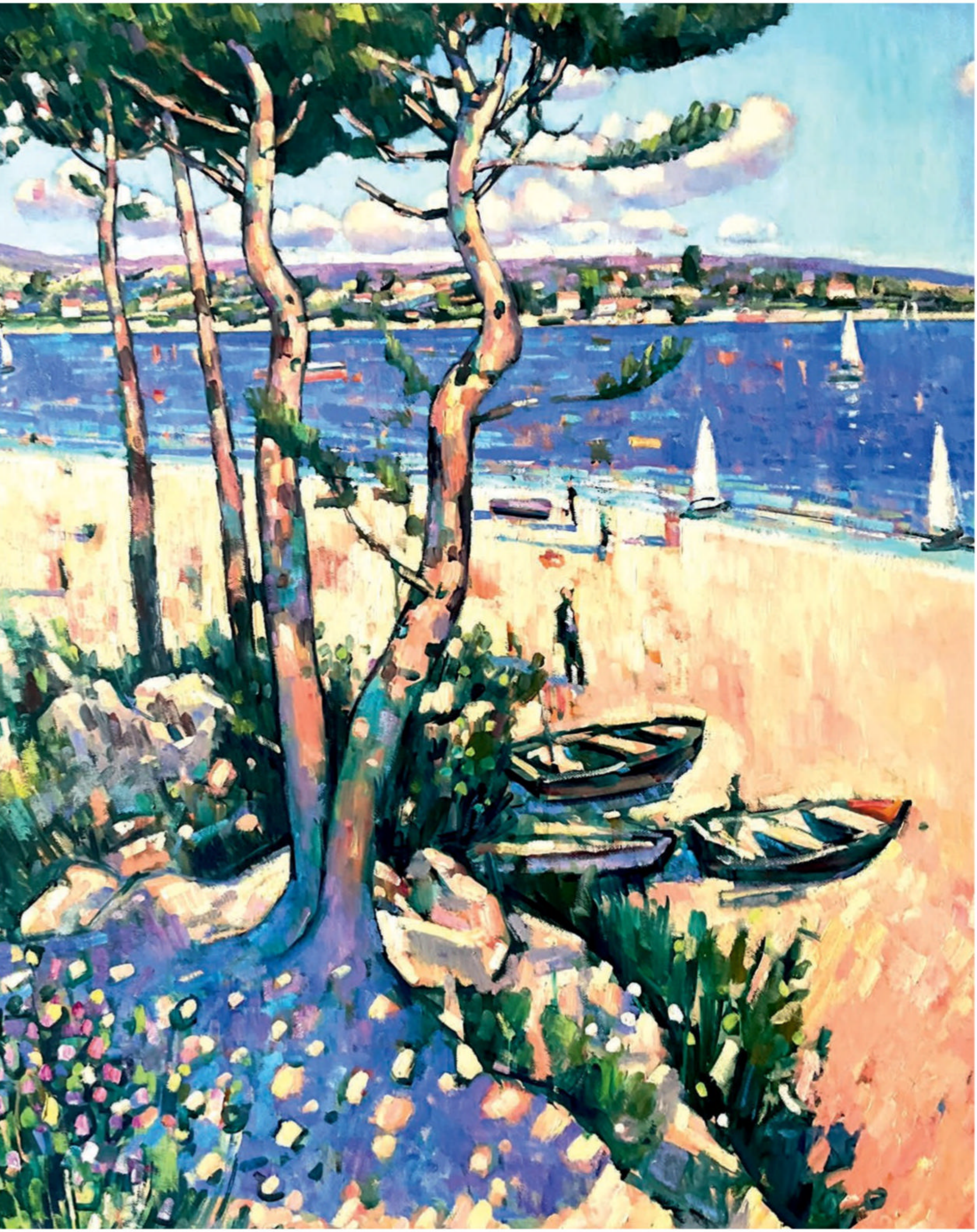
Support

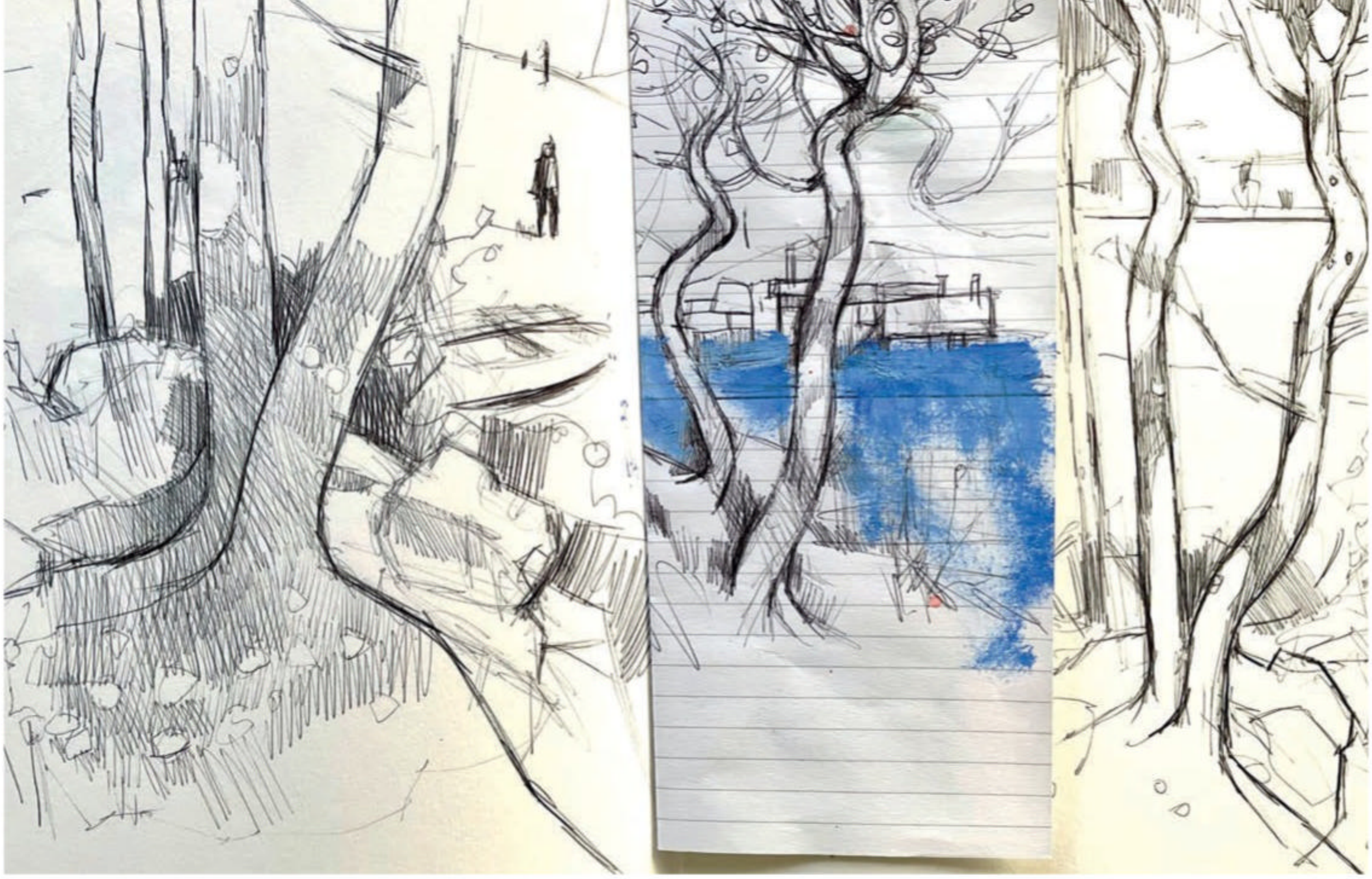
Canvas: 80x80cm linen canvas

This painting really happened because I wanted to try a slightly different composition. I wanted a central motif to dominate the structure and lead the eye through into the landscape and the distance. Seascapes present particular problems and opportunities. It's difficult to find just the right view when presented with so much space. The simplicity of the shoreline and sea beyond, need to drive the feeling of space in the painting. The opportunity to use lots of Ultramarine and grasp the special light of the coast is always a challenge I look forward to. This composition was from my trip to the Cote D'Azure near Esterel. I did a series of small studies and drawings to capture the strong linear structure of the trees and generate the idea of the image.

I wanted to do a large picture, so I decided to do it as a studio picture. When I got back to the studio, I used these drawings notes and studies to develop the composition in paint. I liked the central placement of the trees and the way you have to move through the space between them and then on into the distance. It gives a sense of the experience of the seashore whilst retaining a strong abstract structure. The changes in scale as you encounter the boats, and the small figures enhance the feeling of wide open space and light. The composition is unusual in that it takes your eye from the bottom to the top of the painting, like a Japanese painting, as opposed to a normal left-to-right reading of a picture.

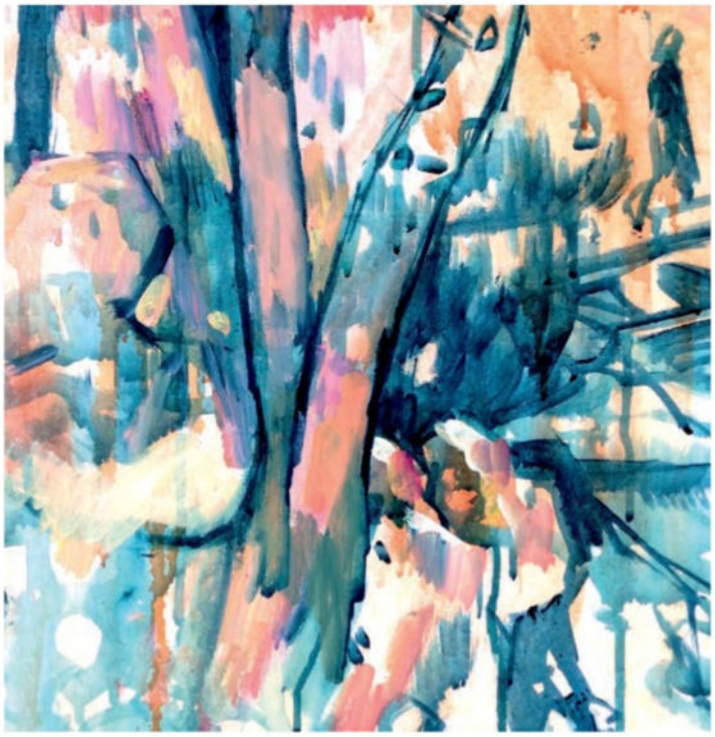
terenceclarke.co.uk ▸





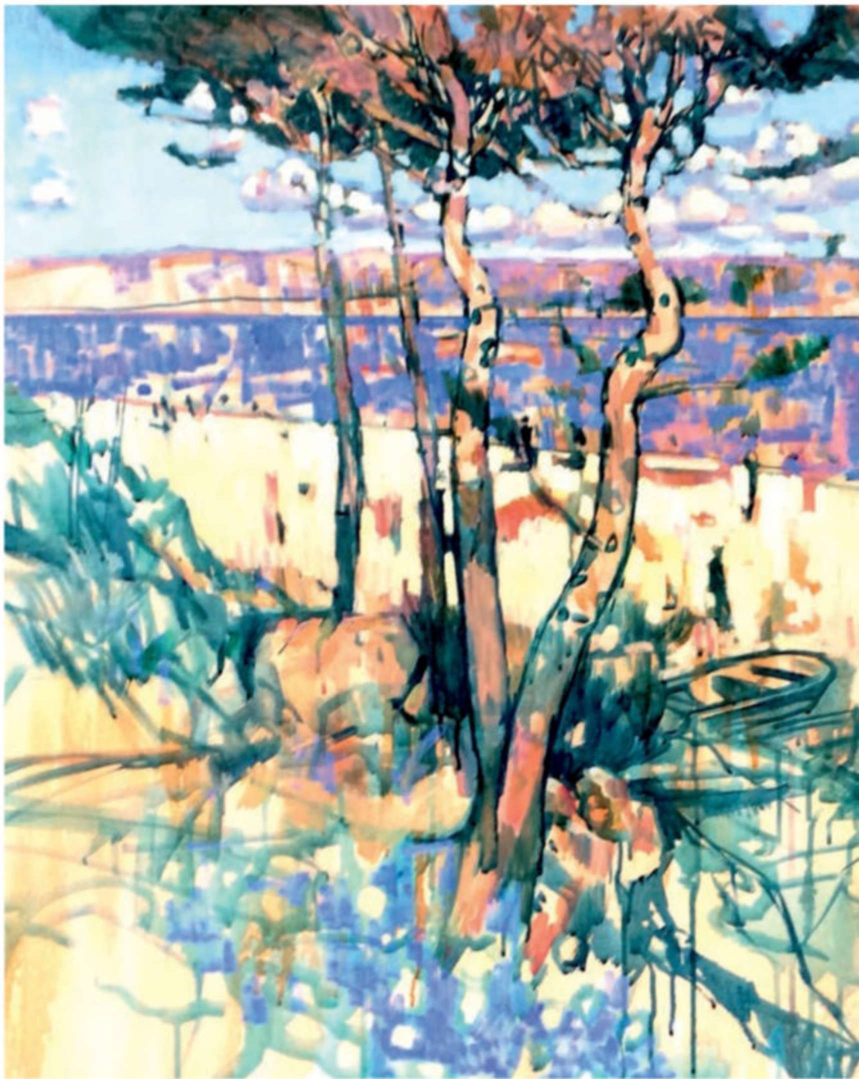
1 SKETCH IT OUT

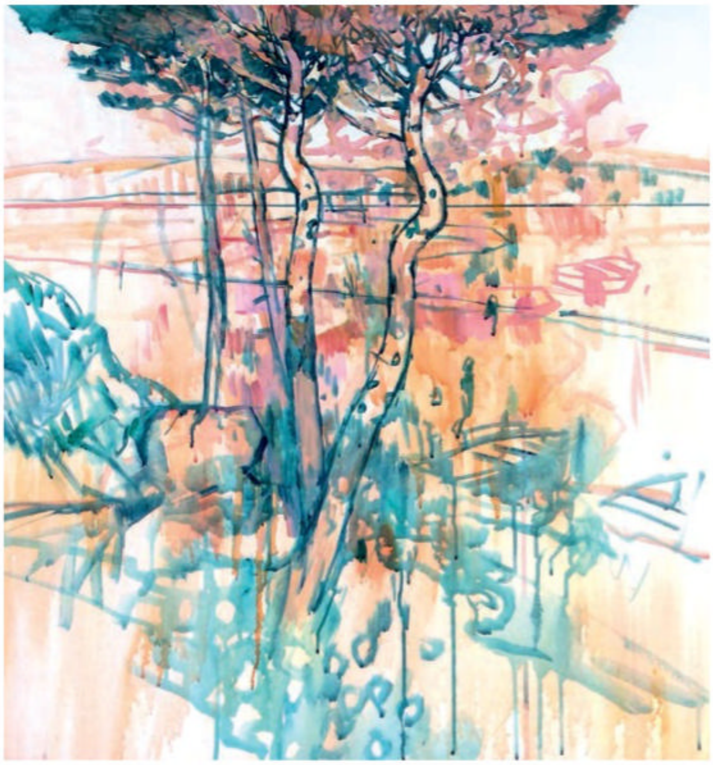
Here are some of the small sketches I did in a notebook to retain information and clarify the composition. They are essential notes towards what will be a studio painting due to its size of 80x80cm. I used a black biro to give me a very graphic drawing. Part of the idea of sketching is to clarify your ideas and get a feel for the composition. Note the small figure that will appear in the final painting. The light will develop in the painting process.



4 USE DIFFERENT TYPES OF MARKS

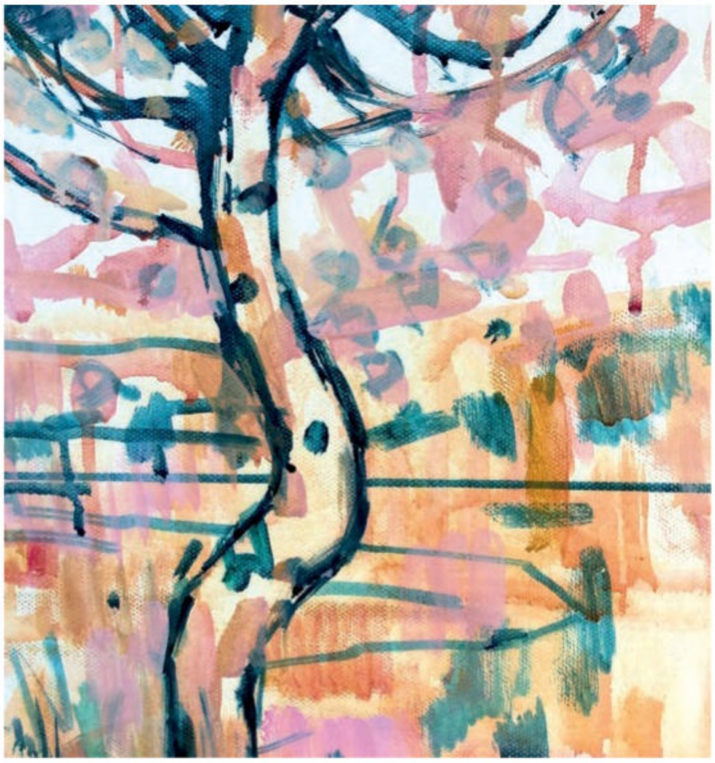
Drips, splashes, lines, washes and dark tonal areas help me fix the base of the main trees. This is the root of the whole composition. In most pictures, our eye would travel from left to right. In this centrally fixed composition, you wander from the bottom to the top as you explore the space. That's a very Japanese idea of composition which is what I was exploring.





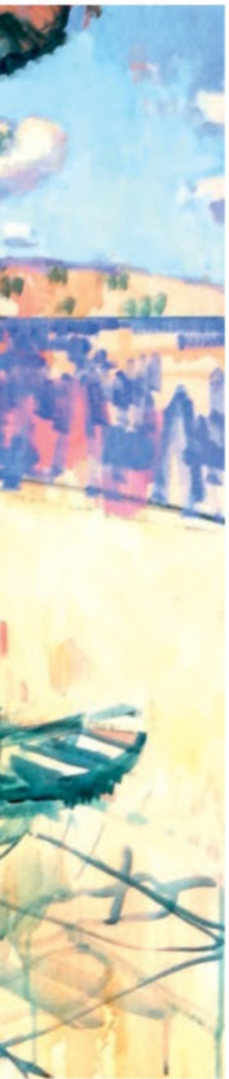
2 USE A BOLD ACRYLIC OUTLINE

Here, I'm working from the drawings to develop the composition. All sorts of mistakes and painting accidents are apparent as I worked with a bold acrylic outline of Prussian Blue and some pink and ochre washes. I love this stage of a painting. The drawing adjustments will contribute to the feel of the final painting.



3 DRAW AND ERASE WITH THE PAINT

Drawing into a painting should be an open process. If the painting is to have expression and feeling, then it has to have a certain life of its own. Here, I am trying to draw and also erase with paint. The drawing is bold but not too fixed. I can correct it or change it. Note: the drawing consists of big marks as well as lines and the washes.



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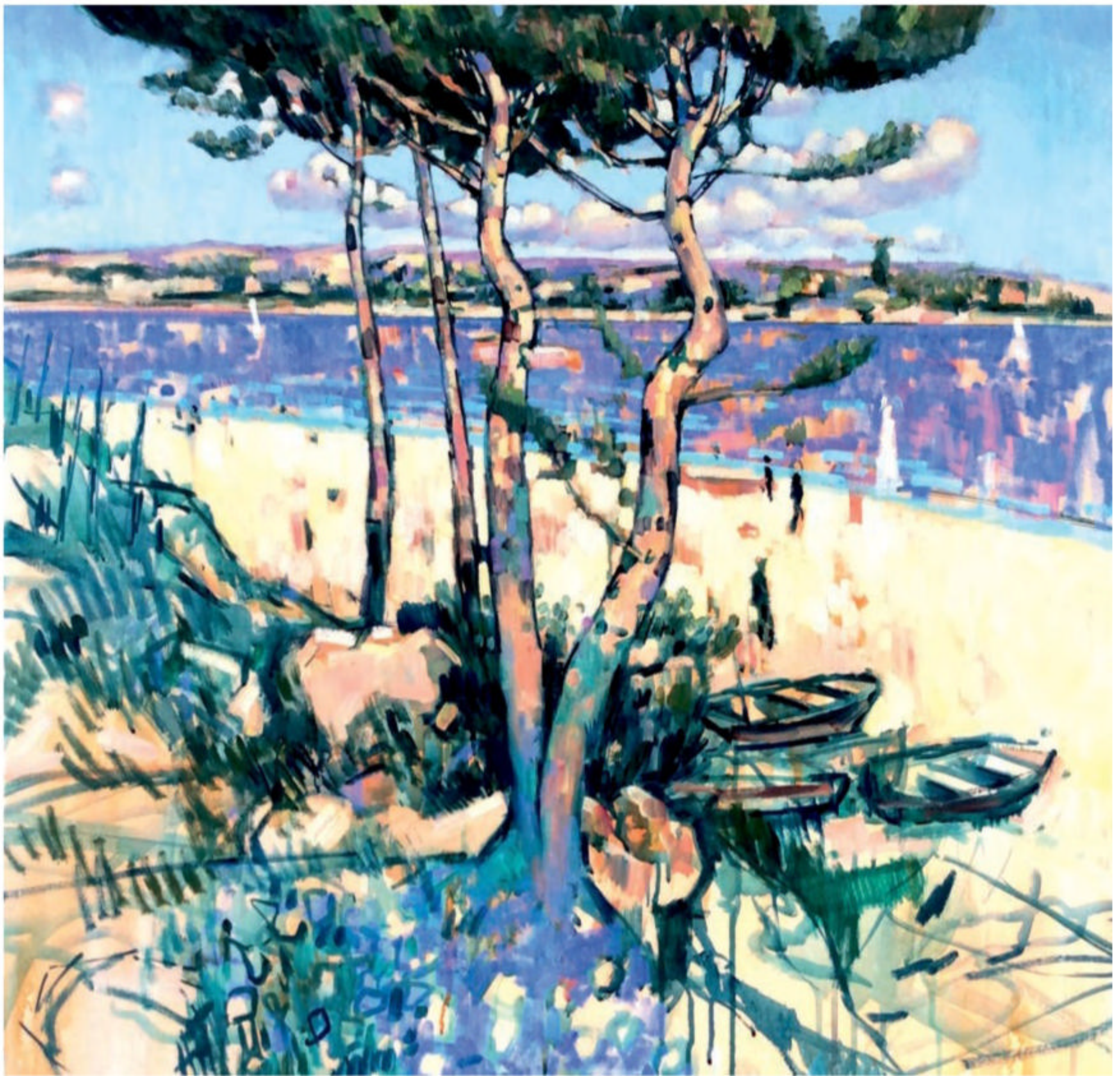
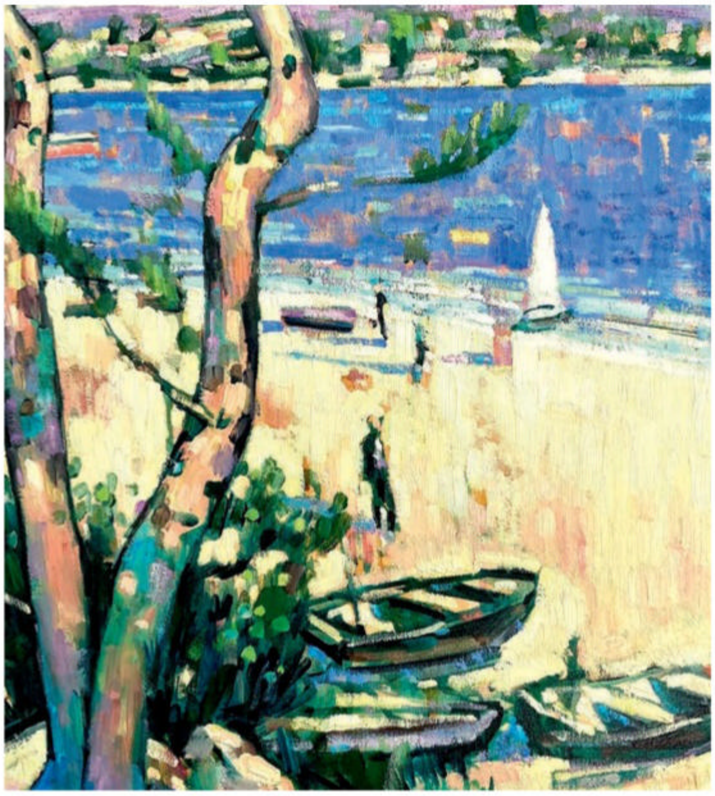
5 WORK ON THE LIGHT

The painting is now on its way. I worked on the sky until it was nearly a complete statement. This is the key to the light scheme in the painting. It was early afternoon and so the light is very direct with short shadows and a top light. The initial colour tones of the sea also indicate the way the space is going to work, pushing the horizon right back.

6 ESTABLISH THE SEA, LAND AND BEACH ▶

Now the trees are beginning to develop. The intense contrast of the foliage dramatically increases the feel of strong Mediterranean sunlight. The foreground remains lightly worked as the sea, land and beach need to be firmly established. This is the subject of the painting and once that is clear I will be able to balance the foreground properly. ►



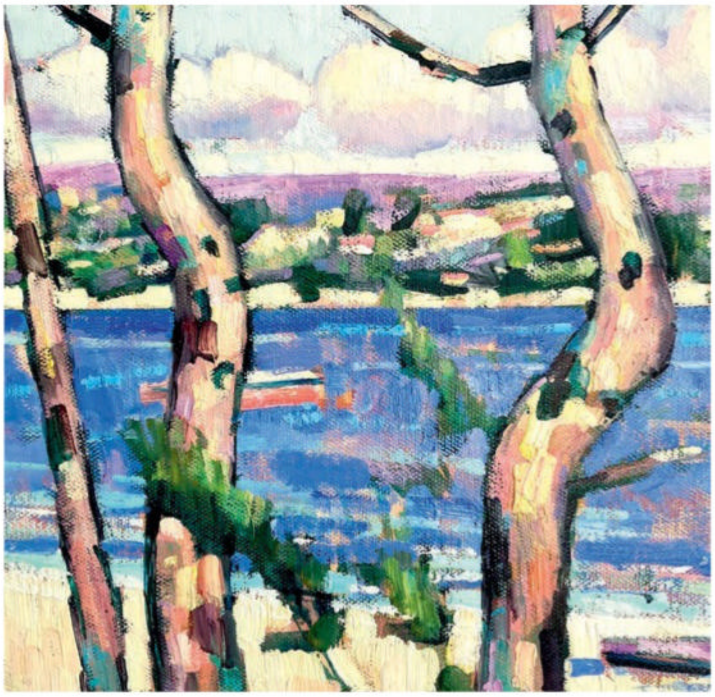


7 KEEP DARK COLOURS THIN AND LIGHT ONES THICK

Here you can see how the paint is applied in thick strokes. Light areas need to be thicker when working in oil paint. The lighter the tone, the thicker the paint. This is a classic oil painting technique, where darks are thin and lights are thick. The foreground boats and the figure are more clearly drawn and this creates a sense of scale in the picture.

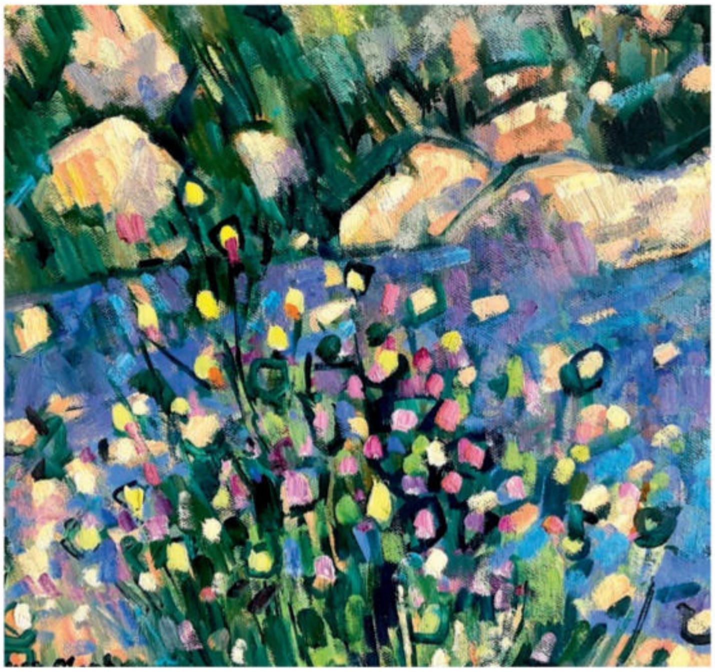
9 SIMPLIFY

It's very important in a studio picture to stand well back as you work to understand the composition. It was at this point I decided to omit the boat at the very bottom of the composition so that the cluster of boats around the base of the trees would make the composition even more central. Very often, simplifying a composition is what really makes it work.



8 DEFINE THE TREES

The colour is modulated to give the impression of sunlight. Note how the blue of the sea contains Ultramarine, purple, turquoise, pink and Pthalo Green. The trees are modulated in red and yellow, purple, green, brown and even black as the form is defined by the modulated colour and tone.



10 CONCLUDE

Towards the end of the painting, I'm keen to bring some focus to the foreground. It›s important here that the paint suggests the light and the forms without becoming too dominant in the composition. The rocks give way to the flowers and then mix in with the dappled shadows to create an effect of foreground detail. This brings the whole picture to a satisfying conclusion.

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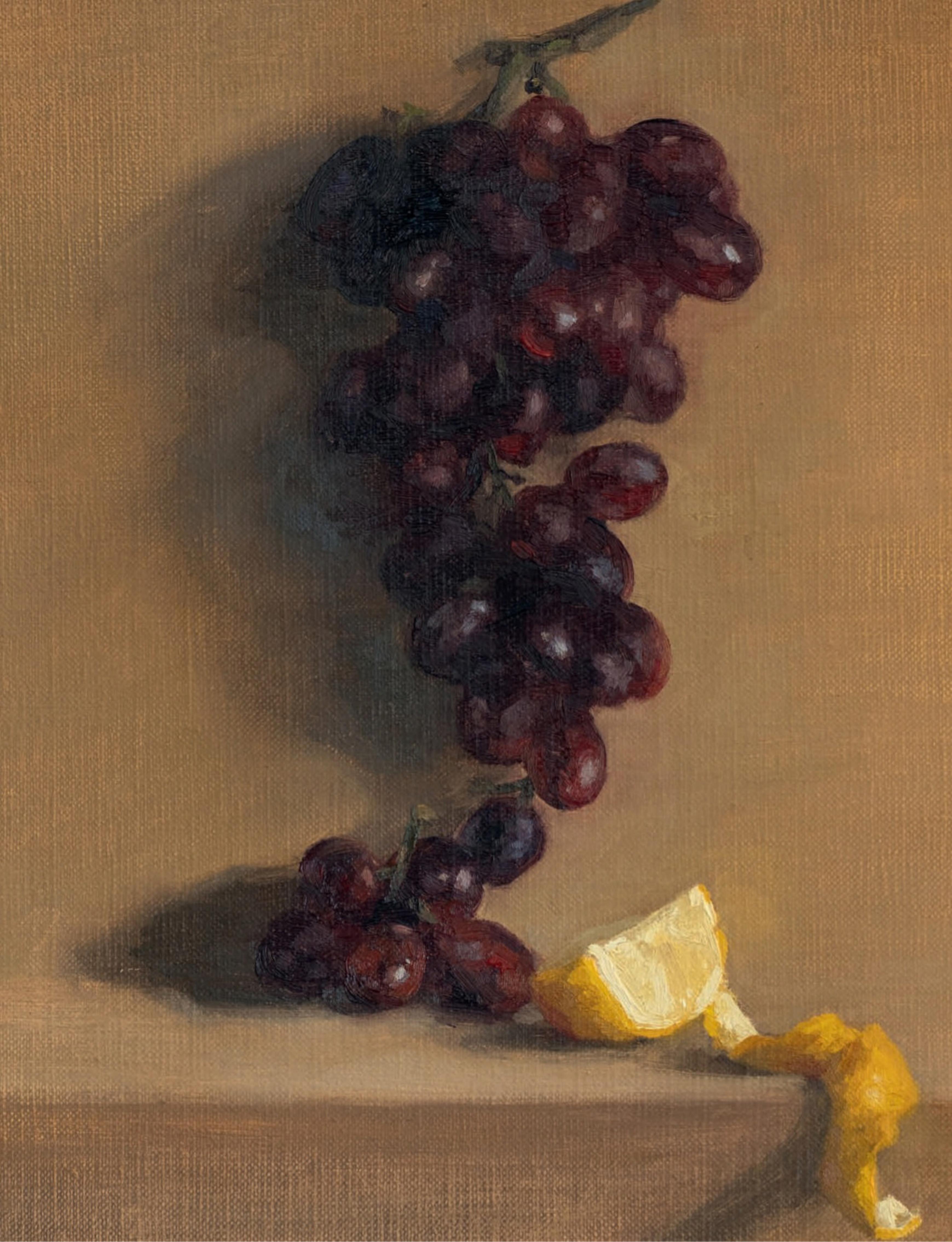

Feeling fruity

LYDIA CECIL teaches regular workshops and online sessions for Raw Umber Studios. Here, she shows you how she painted an Alla Prima still life in oil

LYDIA'S MATERIALS

Brushes
Filbert hog in various sizes to suit how you work

Oil paints
Warm White, Cadmium Yellow, Yellow Ochre, Venetian Red, Rose Dore Madder, Raw Umber, Ultramarine Blue

Support
Linen canvas
Linseed oil
Zest-it solvent

THE RECENT EXHIBITION of Cézanne in London pushed organic subject matters to the forefront of my mind again. For centuries, the genre of still life painting was considered a bit bland, an uninspiring second to the titan that was figurative art in the Western tradition. Cézanne proved many preconceptions wrong, as he dazzled the world with his apples. Still life painting is anything but boring and ordinary organic forms have huge scope to inspire.

They also necessitate a timeline in which to paint them. By limiting my painting to one session, both my subject matter and painting stay fresh and spontaneous. The temptation of overthinking is removed, and every aspect can be manipulated while all the paint is wet. Shelf life can be a great marker of time, so grapes and lemons seem a good choice.

There is no definitive or 'correct' way to paint a still life. As Cézanne himself proved, rules are there to be challenged. However, certain principles aid the success of a still life by creating interest with light, shape, edge and texture.

Compositionally, hanging the grapes creates an interesting shape and light fallout. Lemon yellow is a complementary colour to deep purple, so will draw the eye to the focal point. The lemon peel creates depth by falling off the foreground edge. One small grape bunch on the ground plane connects the lemon with the hanging grapes. This provides the eye with a path over the forms.

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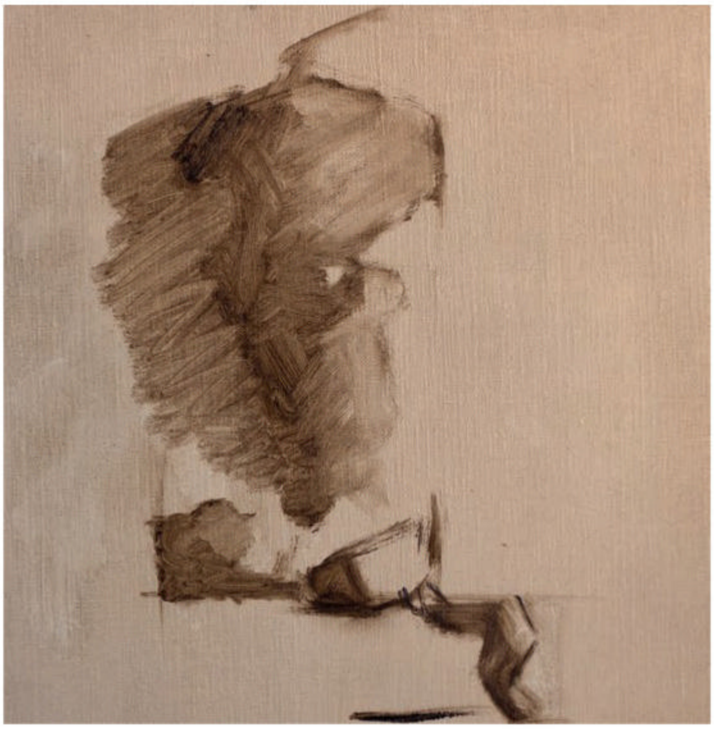
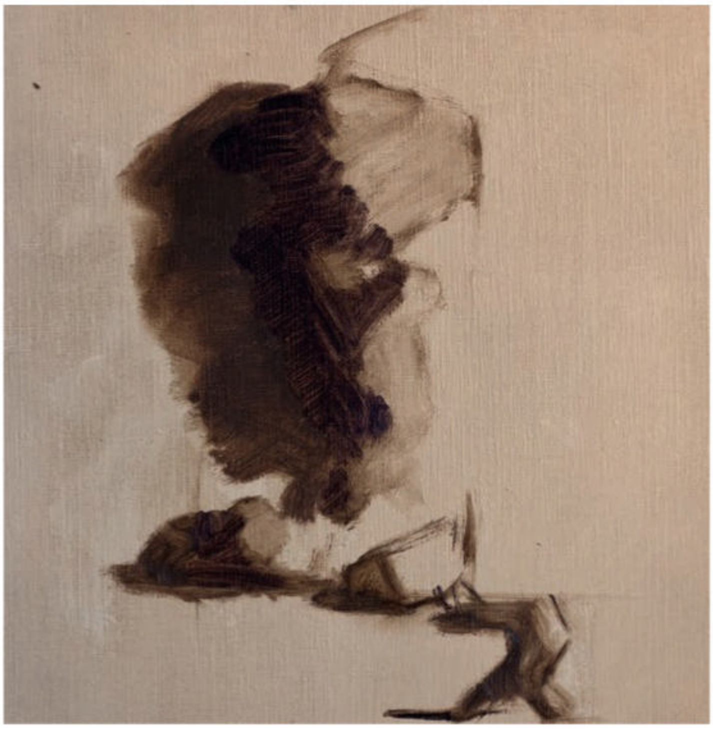


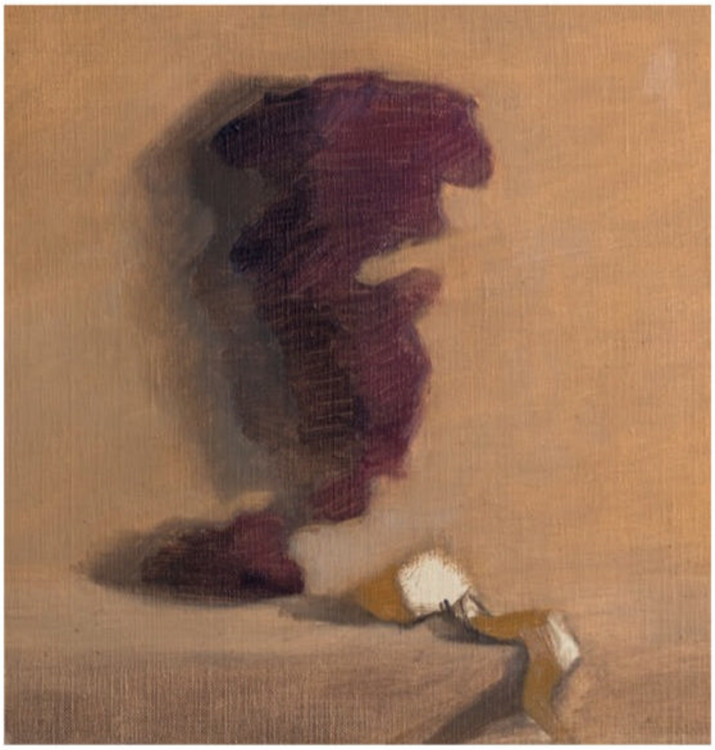
1 MASSING IN

Painting is drawing in mass and colour. I always start by drawing out the shapes in masses of light and dark, with no colour concerns just yet. This way I can concentrate on size, shape and where the light is going to fall. I use a Raw Umber and turpentine wash on the canvas, then paint in Raw Umber on top. I concentrate on large shapes, such as the entire bunch, rather than singular grapes.



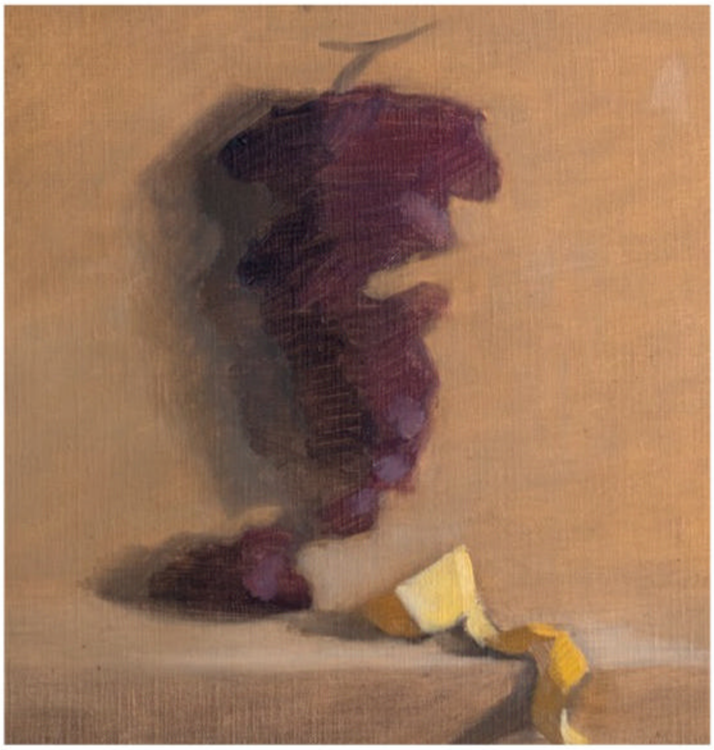
2 DARKS

I begin to cover the canvas by grouping my values, starting with the darks. This unifies my shadows. The shadow running down the left-hand side of the grapes is similar in value to the cast shadow despite being a slightly different colour. This unification will help to direct the eye towards the light and mid-tones, where most of the information is held.



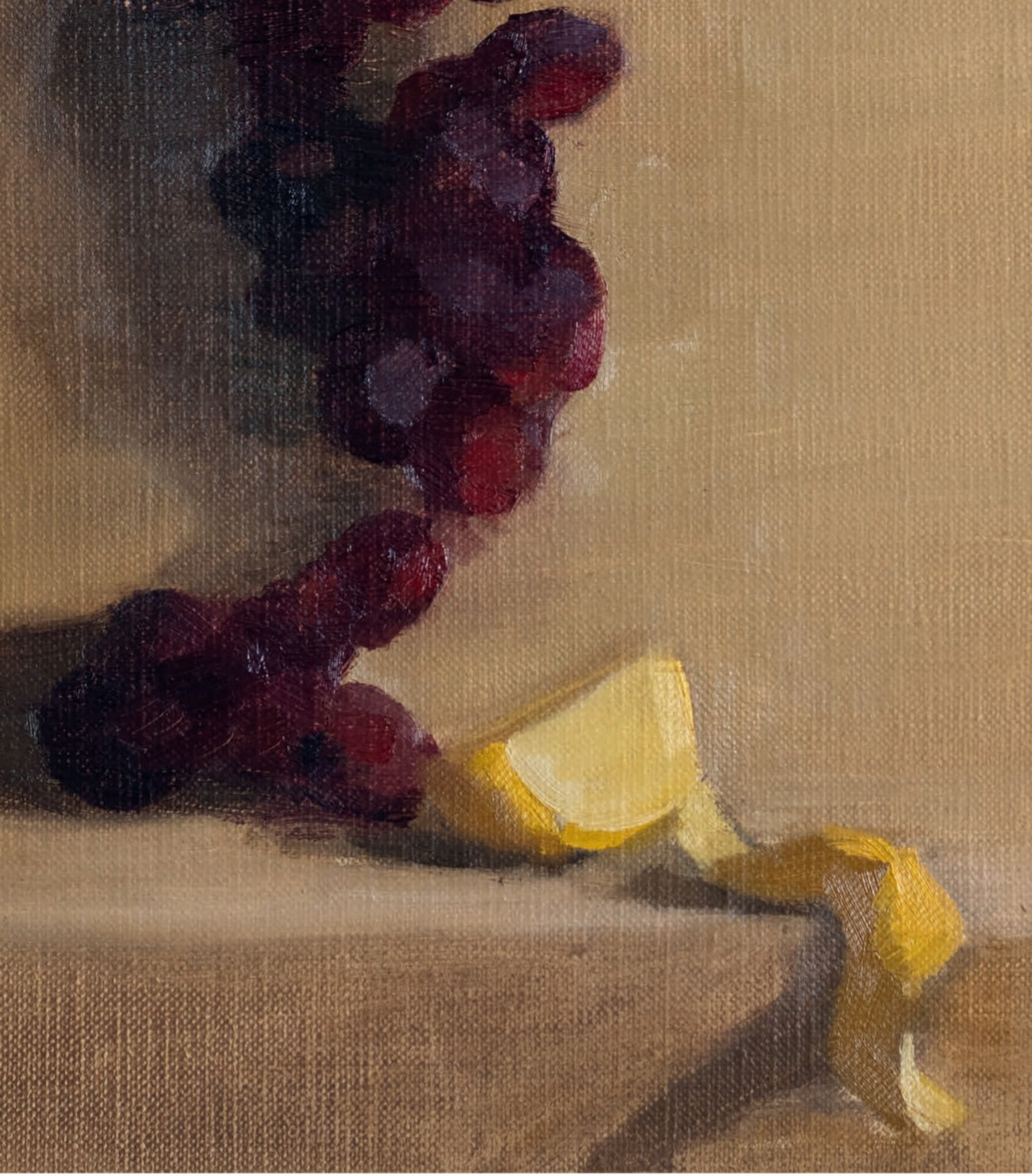
3 MID-TONES

The second group of values have much more colour to them. However I want to go as simple as possible for as long as possible, so I mass in the rest of the grapes in one mid-value purple and the lemon skin in one mid-orange. I'm still forcing myself to ignore grape detail. The mid-tone background can also be massed in. The whole canvas will soon be covered quickly this way and, for now, plainly.



4 LIGHTS

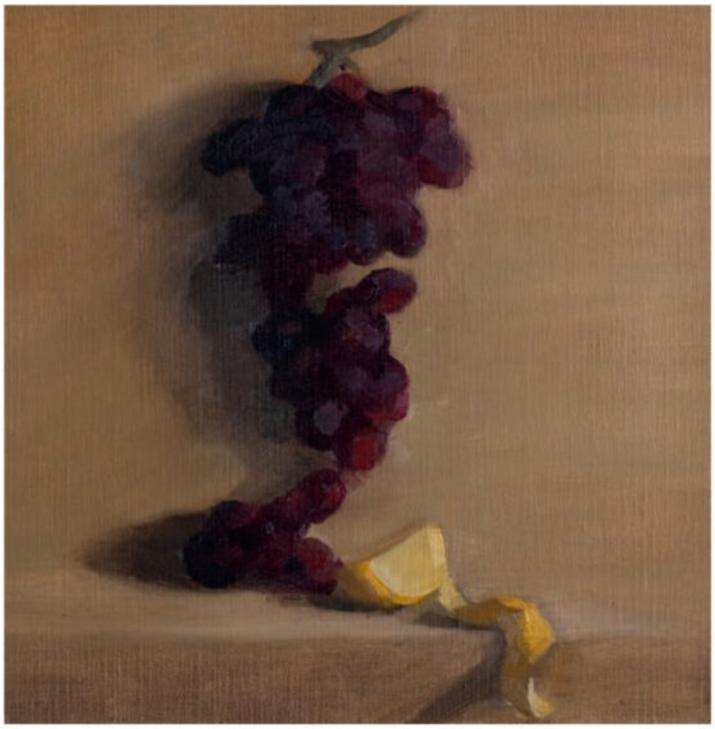
The flesh of the lemon, the ground plane and a few light spots on the grapes complete the final value group. This might seem a painfully basic way to start. But the value layout across the whole composition is paramount to creating form, atmosphere and cohesion. Taking time to lock in the light impression means any further localised detail on top will remain true to the overall impression I'm looking to portray.



5

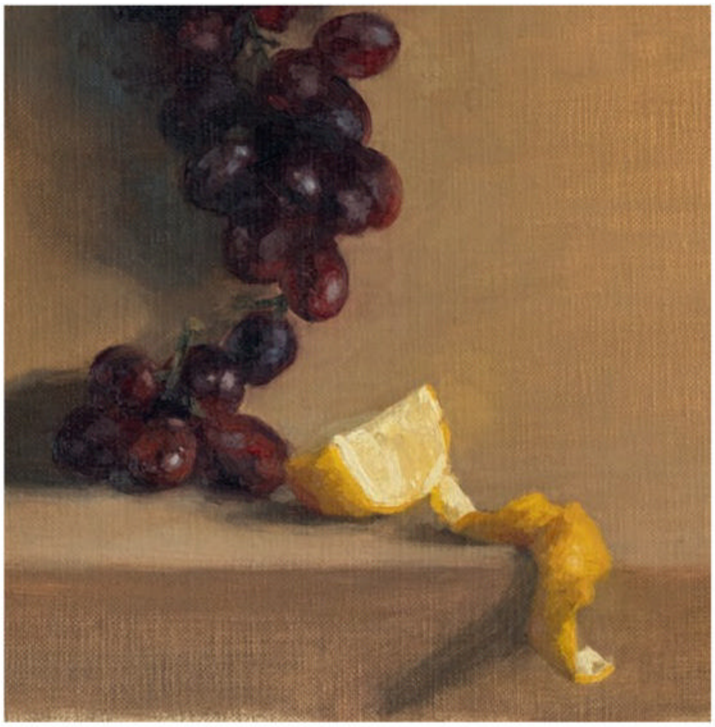
CHROMA

Naturally occurring bright purple and yellow need to be taken advantage of. I key the chromatic area with a lot of Rose Madder and Cadmium Yellow. I want both chromas to occur in the focal area. These bright warm spots make a satisfying contrast to the cool greys found elsewhere on the bunch. The grapes pick up the lemon's yellow reflection, which I exaggerate from nature as it provides a visual link between the two. ▸



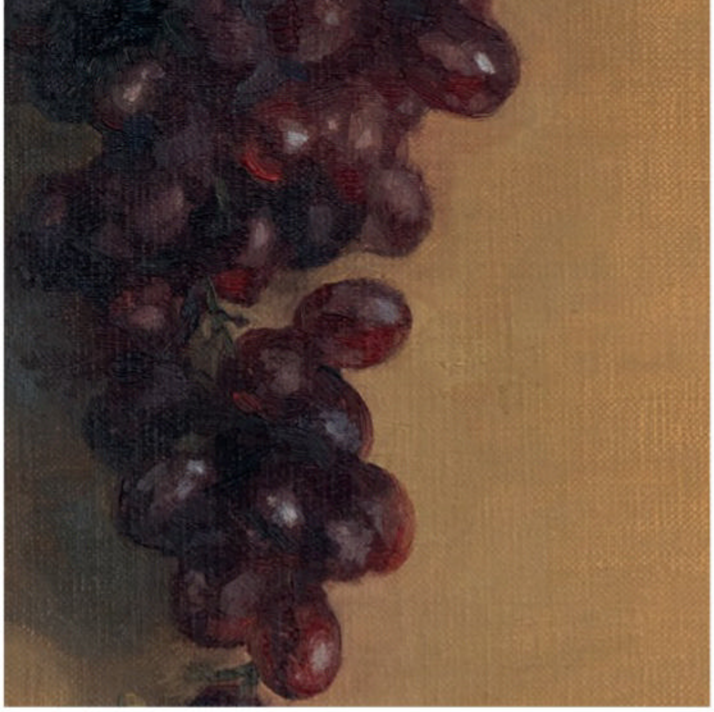
6 SHAPE DESIGN

We see shapes of colour and light rolling over the bunch, rather than delineated outlines of each grape. Each grape isn't one singular colour either. Now I've keyed the chromatic areas, I travel around looking for more precise shapes of light, dark, blue-grey and bright purple. I want to maintain the light impression though, so I don't go too light in my original dark mass, nor have too many dark shapes in my light areas.



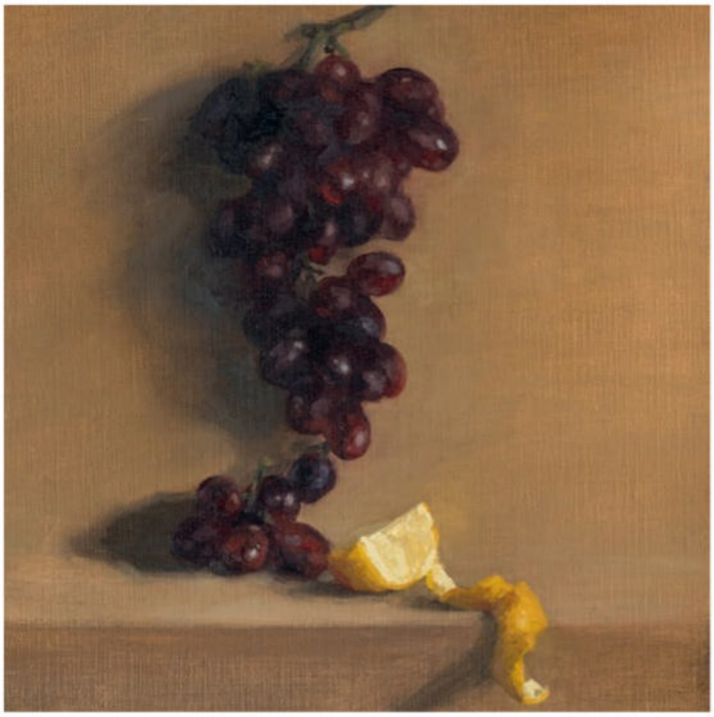
8 TEXTURE

To develop the varying textures, I add some reflected light to the odd grape, thereby turning them translucent. The fleshiness of the lemon can be laid in with thick paint and the bristles of a hog brush, and small spots of thick white suggest juicy highlights. The ground plane provides a conveniently plain counterbalance. The lemon peel has a slightly more dimpled, and therefore less shiny appearance, so I dab the paint there.



7 EDGES

These create the illusion of form. I manipulate the hard and soft edges around the shapes I designed in the previous step while allowing for edges between many of the grapes to remain lost. Edges are harder around the focal point and the right-hand contour, and much softer around the cast shadow and grapes of lesser focus. The few highlights also have characteristic edges; crisp for a shiny grape, and slightly diffused for a duller grape surface.



9 FINAL

For the final touches, I lay extra paint to add thickness to the cool highlights on the grapes. The thickness helps create the illusion of depth. It brings something literally forward while also pushing back something contrastingly thinly painted, like the shadow. I finalise the stalk at the top and vary the background slightly to aid my edges and prevent it from seeming too flat. Finally, I make a check of the eye path running through the still life. ◻

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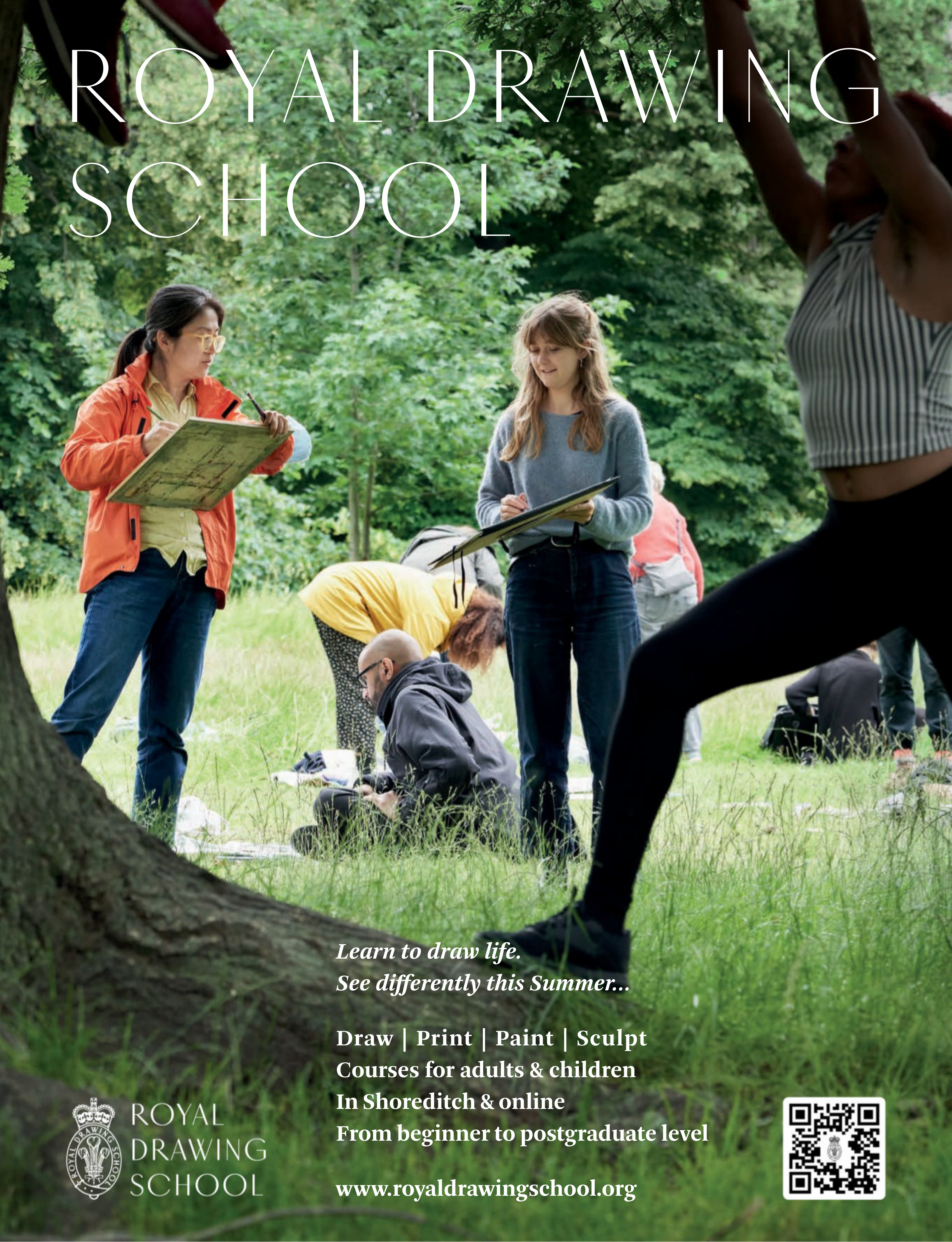

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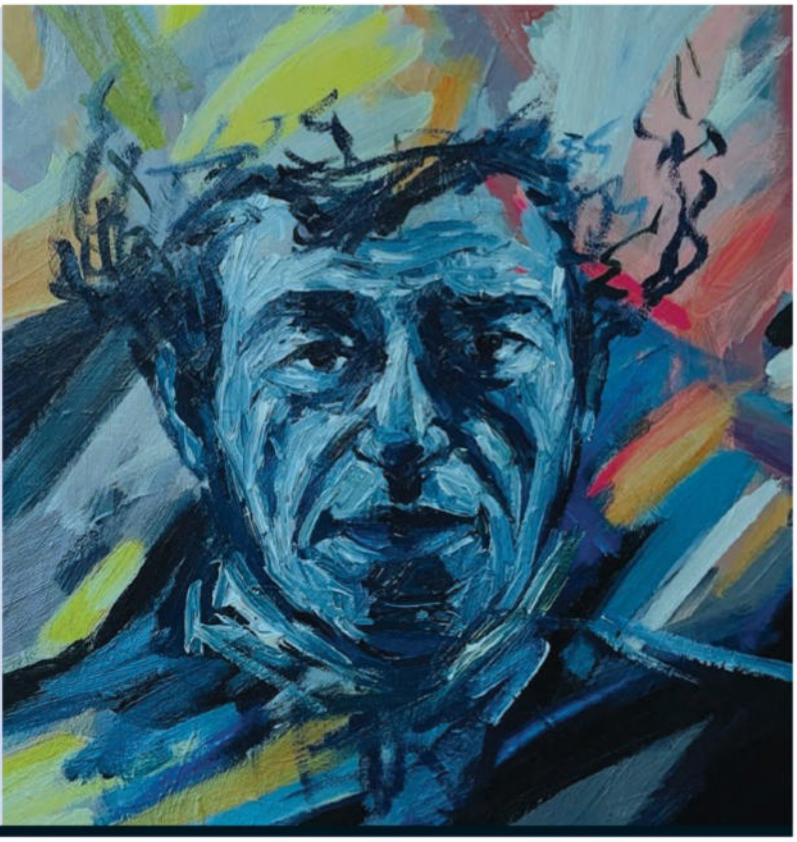
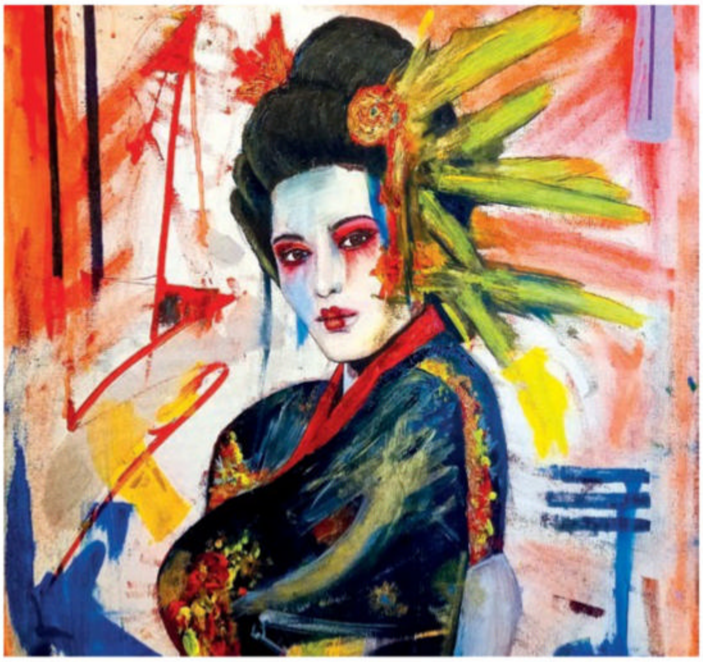
MESSAGE OF THE MONTH

Vita Zilinskiene

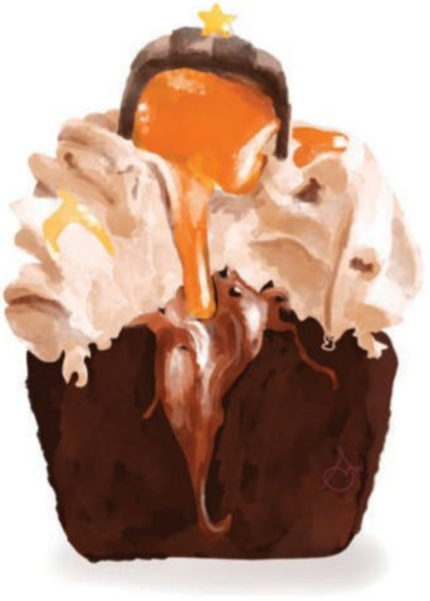
I am a multidisciplinary artist and a student from Lithuania, based in Southampton. *Artists & Illustrators* has been very educational and informative, and I find it quite stimulating when I need to seek inspiration. For me, one of the most inspiring stories was one I read in the November issue; about the huge legacy of Lithuanian artist Mikalojus Konstantinas Čiurlionis. He is such an influential figure in Lithuanian culture, not only as a painter but also a composer, writer and poet. He is a pioneer of abstract art in Europe and it was astounding to read his story and see his art in the magazine.





Martin Kaprunski

I love the way this magazine gives artists a platform to, not just show their art, but also work through the process of how it came to be. I take a lot of what I see and read into my own work which allows me to push my art to places I never knew it could go. I see art as a community of like-minded people with their own voices just waiting to be heard and with *Artists & Illustrators*, I feel it's being shouted from the rooftops.



Sunnie Wong

I like the quote: "Art is not what you see, but what you make others see." *Artists & Illustrators* connects me to the artistic world and each issue brings inspiration for new artworks and techniques which help me grow. I draw for memories; I love art and food, and like to record the traditional foods in my hometown of Hong Kong; I plan to have a series soon.

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About the Artist

Colin has held seven solo exhibitions in London, at John Martin Gallery, the Pym's Gallery and at Simon Dickinson Fine Art, as well as in Dublin, Northern Ireland and Morocco. In October 2008, Colin was invited by HRH The Prince of Wales to accompany him on the Royal Tour of Japan, Brunei and Indonesia, as his official Tour Artist.

Colin's work is held in collections worldwide, including the Royal Collection and those of HM King Charles, HM The Queen Consort, HM the King of Morocco as well as in many public collections, including the Ulster Museum, the Arts Council for Northern Ireland, the National Self-Portrait Collection of Ireland, The Moroccan Museum of Modern and Contemporary Art and the Royal Geographical Society, London with a portrait of Sir Wilfred Thesiger, the British explorer and travel writer.

Colin has been running painting courses regularly throughout Morocco since 2015.

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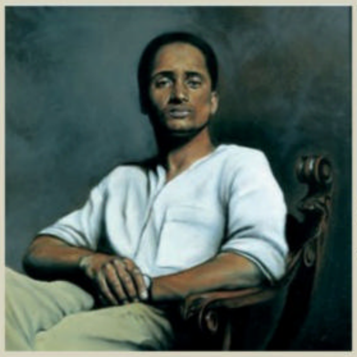

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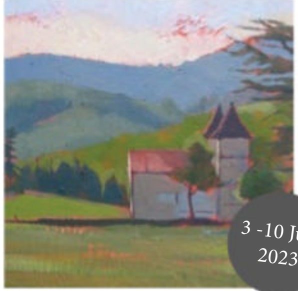

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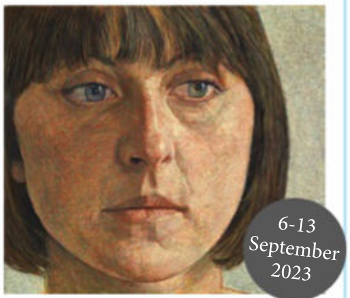

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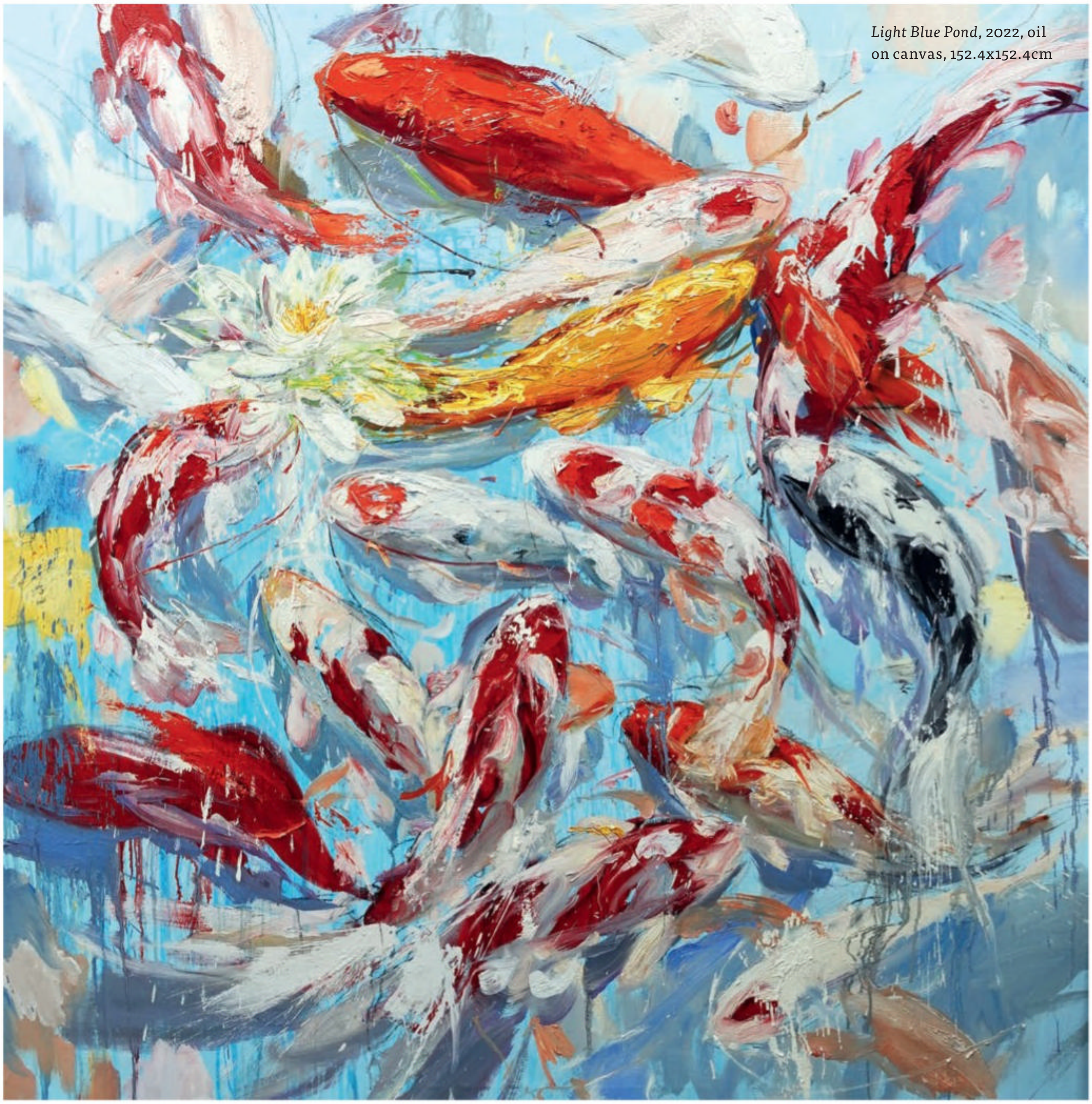

Light Blue Pond, 2022, oil on canvas, 152.4x152.4cm

Picture this

In every issue, we ask an artist to tell us about a piece of work that holds significance to them. This month, we speak to oil artist **ERIC ALFARO GOMEZ**

Light Blue Pond is my most-loved painting from my *Kois* series. I recently moved to New York, which was a big step for me, and this was the first piece I made in my new studio in the city.

I drew sketches for days to create its composition, until I got it right. The lotus flower is my favourite part of this painting; it's something which doesn't appear in many of the other pieces from this series. I wanted to evoke a sense of delicacy in the pond with this added accent as well as the contrasting blue in the background against the orange in the fish. Even though conflicting ideas can be difficult to achieve, I was hoping to accomplish a balanced feeling of movement integrated with calm. I love this painting because it reflects my feelings at present.

I like to leave my works open for interpretation; for the viewer to turn it into their own idea. This freedom of interpretation is the most important thing for me to achieve in my paintings, so that everyone can make the piece their own and deduce meaning based on their own experiences and feelings.

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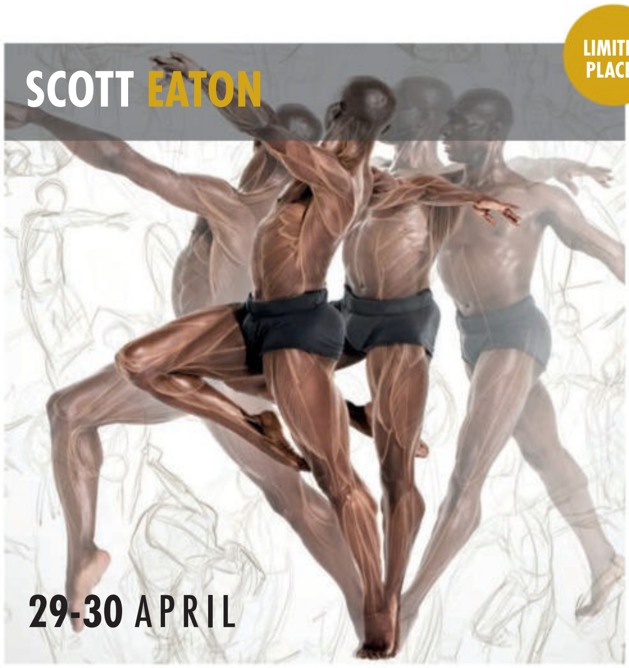

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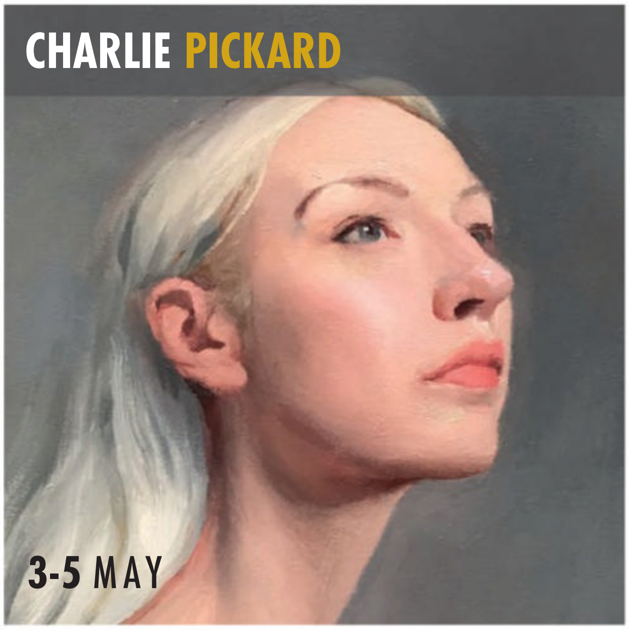

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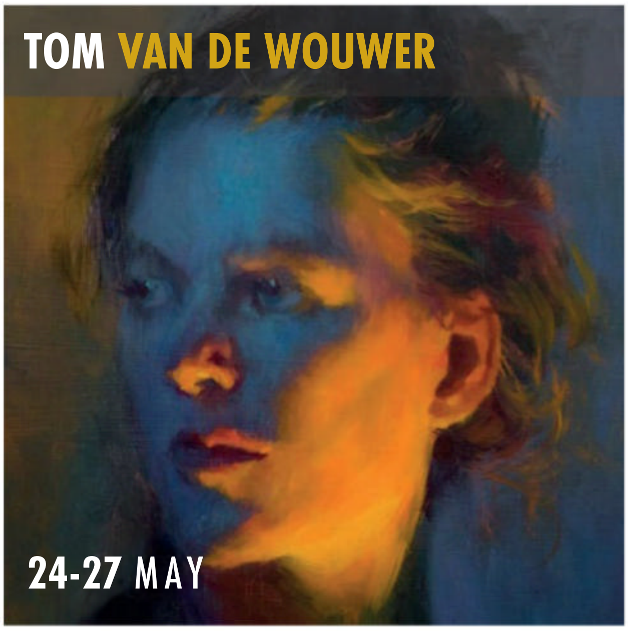

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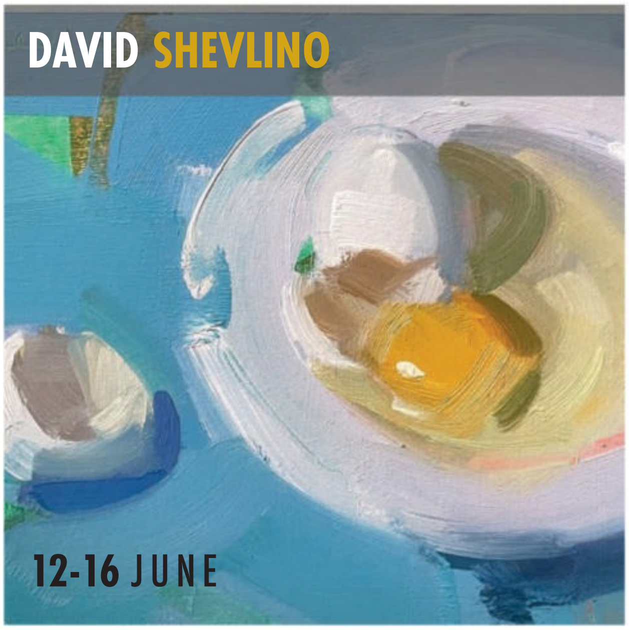

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